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This week's Pre-Concert Talks are given by BSO Publications Associate Robert Kirzinger.

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BSO

AT&T Sponsors "The Language of the Twentieth Century"

Symphony Hall, home to the Boston Symphony Orchestra since 1900, is where the orchestra has built its reputation as a champion of new music, through world premieres and through the American premieres of some of this century's great musical works. To mark the centennial of Symphony Hall this season, the BSO continues to revisit its musical legacy through "The Language of the Twentieth Century," a special program sponsored by AT&T to survey some of the masterworks that have helped build the orchestra's reputation, and to introduce newly commissioned works from today's leading composers. Over the years, the BSO has commissioned and/or premiered more than 350 works since Symphony Hall opened its doors a century ago. This week, as the sixth work in this season's "Language of the Twentieth Century" series, the BSO gives the United States premiere of Osvaldo Golijov's *La Pasión Según San Marcos*. The season will also include Prokofiev's Violin Concerto No. 1, Bohuslav Martinů's *Fantaisies symphoniques* (Symphony No. 6), Stravinsky's *Symphony of Psalms*, and Hans Werner Henze's Symphony No. 8.

Golijov's "La Pasión Según San Marcos" and BSO Community Outreach

This week, with the United States premiere of Osvaldo Golijov's *La Pasión Según San Marcos*, the Boston Symphony Orchestra continues its tradition of presenting groundbreaking new works. Born in Argentina and now a resident of the Boston area, Mr. Golijov was a Tanglewood Music Center Composition Fellow in 1990 and has been a TMC faculty member for several years; he returns to the TMC as a faculty member this summer. The BSO is pleased to offer expanded community outreach initiatives while introducing Golijov's *Pasión* to new audiences. A full house of high school students from across the state, including 100 students from the Fine Arts Academy at Lawrence High School, will attend a special closed rehearsal on Wednesday, February 7. On Thursday, February 8, at 4 p.m., Mr. Golijov will speak at the New England Conservatory of Music, where he will be joined by María Guinand, director of the Schola Cantorum de Caracas, and by members of the chorus. The talk, aimed primarily at composition students and also open to the general public, will focus on Golijov's work with particular reference to *La Pasión Según San Marcos*. On Friday, February 9, Golijov and the same group will talk about their work and the *Pasión* at Lawrence High School, where they will visit with the students who attended the Wednesday rehearsal. Funding for these educational outreach programs is provided in part by support from Catherine and Paul Buttenwieser.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. This week, BSO Publications Associate Robert Kirzinger discusses music of Bach and Osvaldo Golijov's *La Pasión Según San Marcos* (*The Passion According to St. Mark*), which receives its United States premiere. Next week, John Daverio of Boston University (February 14 rehearsal; 16, 18) and Jessie Ann Owens of Brandeis University (February 15, 20) discuss Bach's B minor Mass.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon BSO concerts, consider taking the bus from your community directly to Symphony Hall. Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swamp-

Free Community Events

SATURDAY CONCERTS AT SYMPHONY HALL

Tickets are required. **Concert time: 2pm**
Funded in part by The Paul and Edith Babson Foundation and The Fuller Foundation.

January 20 **Jazz and Latin Music**
February 24 & March 3 **World Music**
Additional concerts to follow, through April.

FREE TOURS OF SYMPHONY HALL

The first Saturday of every month at 1:30pm (March 3, tour will begin at 1pm) • Tuesdays at 9am • Wednesdays at 4:30pm and at 1pm • At 1pm prior to the free Saturday afternoon concerts. For further information please contact the Volunteer Office at **(617) 638-9390.**

SUNDAY COMMUNITY CONCERTS

Chamber music performances by members of the BSO. Reservations are required. Sponsored by State Street. **Concert time: 3pm**

January 21 **Brooks Concert Hall, Holy Cross College, Worcester**
February 11 **Pickman Hall, Longy School of Music, Cambridge**
February 25 **Striar JCC/Fireman Campus, Stoughton**
Additional concerts to follow, through April.

TRAVELING CENTENNIAL EXHIBIT

Featured at the following Boston-area public libraries.
Sponsored by the Harcourt General Charitable Foundation.

February **Charlestown Branch,** 179 Main Street
March **Somerville Public Library,** 79 Highland Avenue
Also at additional locations, through June.

For tickets, reservations, or further information, please call the Centennial Information Line at (617) 638-9424.

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scott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; the Maine and New Hampshire seacoast area; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the BSO's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in an all-Beethoven program—the Triple Concerto with pianist Jonathan Bass, BSO violinist Tatiana Dimitriades, and BSO cellist Sato Knudsen, and the Symphony No. 3, *Eroica*—on Saturday, February 10, at 8 p.m. and Sunday, February 11, at 3 p.m. at the Sorenson Center at Babson College in Wellesley. Tickets are $25 and $20, with discounts for students and seniors. For more information call (617) 527-9717.

The Walden Chamber Players perform music of Turina, Villa-Lobos, Françaix, Devienne, and Dvořák on Sunday, February 11, at 3 p.m. at the Clark Art Museum in Williamstown, MA. The players include Richard Ranti, bassoon, Nurit Bar-Josef and Alexander Velinzon, violins, Christof Huebner, viola, Andrew Pearce, cello, and Lawrence Wolfe, double bass. For more information call (518) 781-4816 or (413) 458-2303.

Tours of Symphony Hall

Throughout the Symphony Hall Centennial Season, the BSO offers free public tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (except March 3, when tours will begin at 1 p.m.), Tuesdays at 9 a.m., and Wednesdays at 4:30 p.m. Tours begin at the Massachusetts Avenue entrance on Tuesdays, and at the Cohen Wing entrance on Wednesdays and Saturdays. For further information, or to schedule group tours, please contact the Volunteer Office at (617) 638-9390.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

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SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where Mr. Ozawa has also played a key role as both teacher and administrator at the Tanglewood Music Center, the orchestra's summer training academy for young professional musicians. In 1992 he co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

*Elita Kang
Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

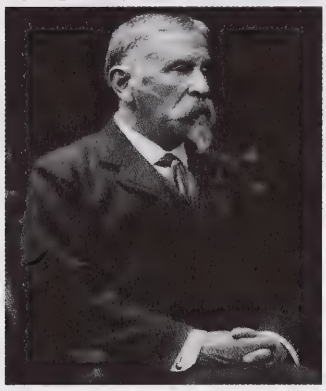
Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave

A Brief History of the Boston Symphony Orchestra

Now in its 120th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-2001 season celebrates the centenni-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

al of Symphony Hall, and the rich history of music performed and introduced to the world here since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

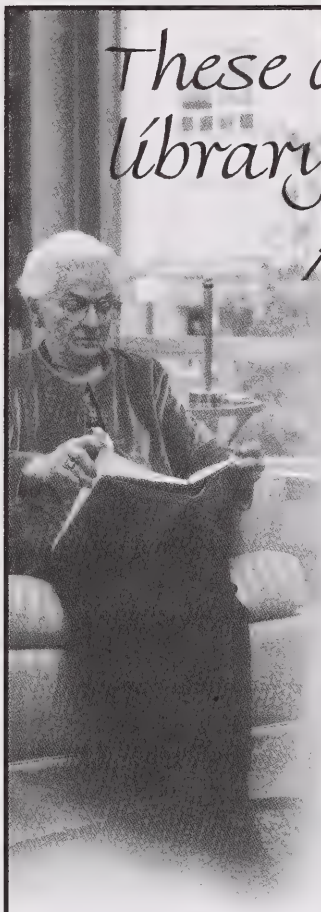
The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boson Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addi-



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground



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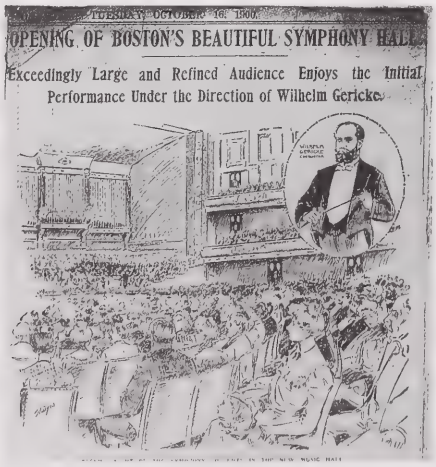
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tion, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-eighth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2000-2001 Symphony Hall Centennial Season brings the world premieres of newly commissioned works from John Corigliano and Tan Dun. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


TUESDAY, OCTOBER 16, 1900.

OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL.

Exceedingly Large and Refined Audience Enjoys the Initial Performance Under the Direction of Wilhelm Gericke.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

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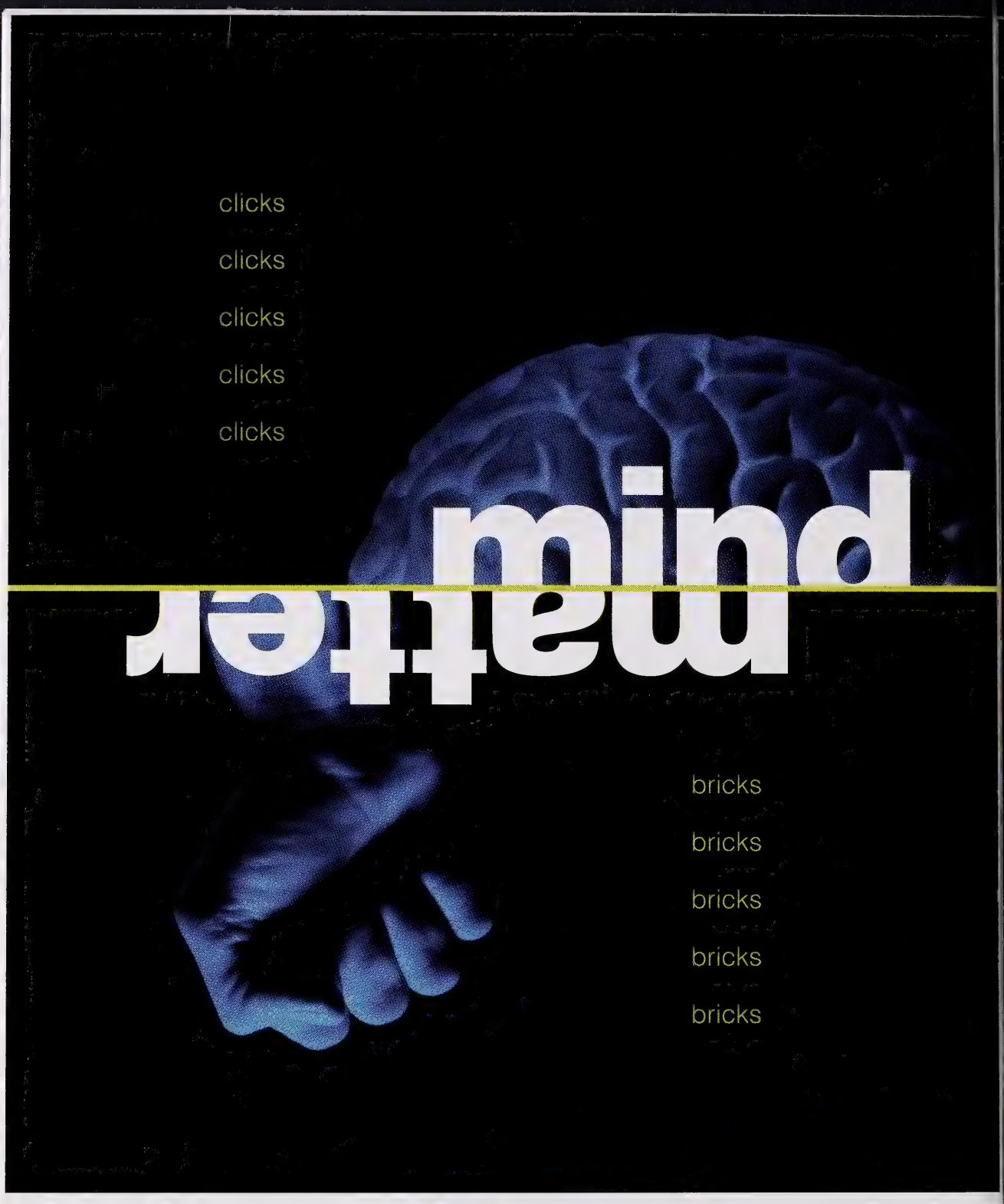
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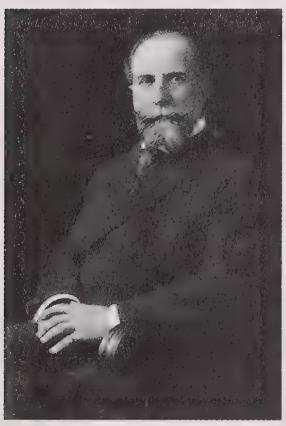
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releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."



Architect's rendering of Symphony Hall

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to

Celebrating the Symphony Hall Centennial...
From the New York Daily Tribune of Tuesday, October 16, 1900

THE NEW SYMPHONY HALL IN BOSTON

SOCIAL ASPECT OF THE OPENING

Character of the Audience–People Who Were Present.

[BY TELEGRAPH TO THE TRIBUNE]

Boston, Oct. 15.—If one wished to tell who were present at the opening of the new music hall this evening he would have to transcribe a large portion of Boston's society blue book. The representatives of art, learning, business and society were out in force. Had it been a New-York affair it would doubtless have looked more brilliant, for the people of New-York take to gay raiment more generally and more quickly than the people of Boston. Nevertheless, it was a most brilliant audience for Boston. A large number of dress coats is seldom seen, but the women preserved the general Jenny Wren kind of sobriety in color. During the symphony season evening gowns and clawhammer dress coats are seldom seen here, whereas they are the rule at the Philharmonic concerts and similar entertainments in New-York. But the list of patrons of the symphony concerts runs much deeper into the social list here than do the corresponding lists in New-York. Here the symphony concerts stand not only for themselves in the department of artistic entertainment, they also fill the place that opera does in New-York. But Boston has learned to affect a disregard for gala dress which would sadly interfere with New-York's enjoyment of anything which brings a few hundred people together. Boston begins hurrying out of its concert rooms ten minutes or so before the end of the programme is reached in order to catch suburban trains and streetcars. The unattractive appearance of the old music hall was calculated to encourage this unsocial behavior. It is among the dreams of some young social philosophers that the order of things may bring about changes in the attitude of Boston's people toward life. After they have come to admire their own appearance in the cheery surroundings, in the cheery environment which Symphony Hall offers them, it is thought that they will have less desire to hurry from each other's presence. Then they may gradually learn to don festive attire and eventually offer restaurants inducements to keep their lights burning and doors open later than 11 o'clock at night. But perhaps these young people are merely dreamers whose experiences in New-York have made them forget the seriousness and solemnity of artistic enjoyment....

From the Stage...

I consider Symphony Hall to be one of the two or three greatest acoustical concert environments in the world. The "BSO sound" is a direct result of the acoustical environment we work in every day. To a great extent the hall shapes the characteristic sound of any symphony orchestra, and a great hall encourages and supports a great orchestra. Likewise a poor acoustical environment over the long term can do great damage to an orchestra. I am a bassist and I know that there are resonant spots on the Symphony Hall stage that are unbelievably "golden." It is very easy to produce a rich bass sound in the hall. Just playing in this hall every day will probably add ten years to my career!

—Edwin Barker
BSO principal double bass

the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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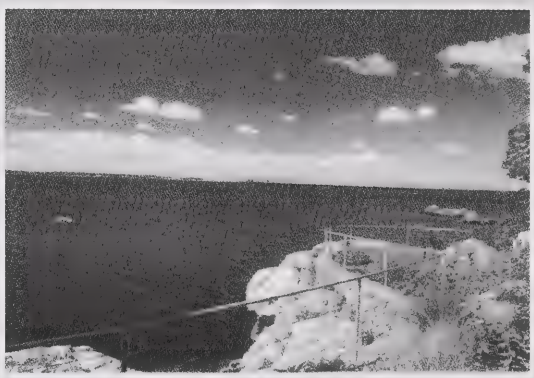


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One Hundred and Twentieth Season, 2000-2001
SYMPHONY HALL CENTENNIAL SEASON



Thursday, February 8, at 8
Friday, February 9, at 8
Saturday, February 10, at 8

ROBERT SPANO conducting

BACH — Piano Concerto in D minor, BWV 1052

Allegro
Adagio
Allegro

PETER SERKIN

INTERMISSION

GOLIJOV — *La Pasión Según San Marcos* (*The Passion According to St. Mark*)
(United States premiere)

Please note that text and translation are being distributed separately.

LUCIANA SOUZA, vocalist
ELIZABETH KEUSCH, soprano
REYNALDO GONZÁLEZ FERNÁNDEZ, vocalist and Afro-Cuban dance
DERALDO FERREIRA, berimbau, percussion, and Capoeira dance
SCHOLA CANTORUM DE CARACAS, MARIA GUINAND, director
MEMBERS OF THE ORQUESTA LA PASIÓN, MIKAEL RINGQUIST, leader

The performance of this work is sponsored by AT&T as part of a series entitled "The Language of the Twentieth Century," supporting the performance of important works given their world or U.S. premieres by the BSO in Symphony Hall.

The presentation of Osvaldo Golijov's *La Pasión Según San Marcos* is generously supported by a gift from Catherine and Paul Buttenwieser.

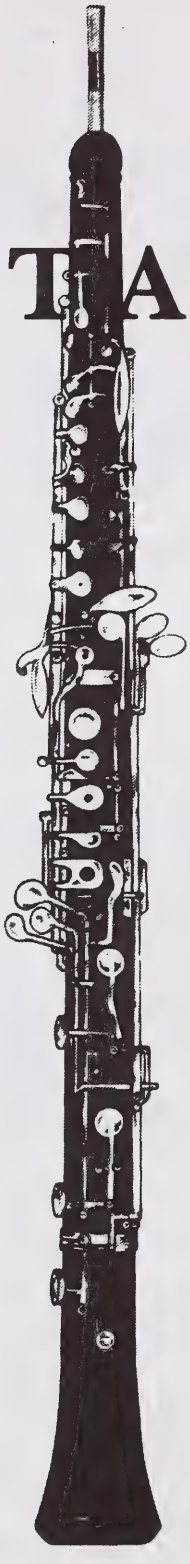
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Baldwin piano

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TAKE NOTE

The precursor of the oboe goes back to antiquity –it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "hauix-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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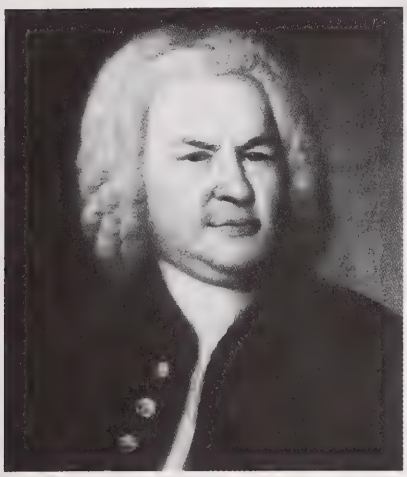


Thursday, February 8, at 8
Friday, February 9, at 8
Saturday, February 10, at 8

ROBERT SPANO conducting

In these performances of J.S. Bach's Keyboard Concerto in D minor (BWV 1052), Peter Serkin will perform the first movement in a version used by Bach as an organ concerto to open his Cantata No. 146, *Wir müssen durch viel Trübsal in das Reich Gottes eingehen* ("We must through much tribulation enter into the kingdom of God"). That version, presumably based on the same lost violin concerto that was predecessor to the D minor keyboard concerto, BWV 1052, predates the keyboard concerto by several years (the first performance of Cantata 146 was in either 1726 or 1728) and calls for two oboes, English horn, and continuo in addition to the orchestral strings. In the present performances, continuo will also be used in the second and third movements of the concerto.

Johann Sebastian Bach
Keyboard Concerto in D minor, BWV 1052



Johann Sebastian Bach was born in Eisenach, Thuringia, on March 21, 1685, and died in Leipzig on July 28, 1750. The keyboard (harpsichord, in Bach's time) concerto in D minor, BWV 1052, took its present form in Bach's Leipzig period, though precise details are lacking. It is a reworking of an earlier concerto for violin, now lost. Serge Koussevitzky led the first Boston Symphony performance of the D minor keyboard concerto on March 26, 1931, here with pianist Alexander Borovsky as part of a Bach Festival, repeating the work in New York the following month. Koussevitzky also led the orchestra's next performance, at Tanglewood on July 23, 1949, with soloist Lukas Foss, who also performed the work as both conductor and soloist at Tanglewood in 1956, and then in four later Tanglewood performances (1958, 1959, 1961, 1962) with Charles Munch, who also led a 1960 Tanglewood performance with Seymour Lipkin. The BSO's only other, and most recent, performance was also at Tanglewood, with Peter Serkin on August 1, 1992, Seiji Ozawa conducting. In addition to the solo keyboard, the score calls for strings and continuo.

The solo concerto was one of the highest developments of the concerto principle—the opposition and competition of musical forces—that is fundamental to Baroque style from the earliest concerted madrigals of Claudio Monteverdi (about 1600) to the very end of the era and beyond, when it was adapted by Classical composers to new circumstances. The establishment of the concerto as a flexible and powerful genre in its own right was largely the work of Antonio Vivaldi, whose publications covered the continent of Europe and taught many composers who had never made the journey to Venice (where they might have heard Vivaldi concertos on their home ground) exactly how the orchestral ritornello could serve to unify movements, first presenting the basic material, then recalling portions of it in different keys as the movement progresses, then finally restating the whole in the home key to conclude the process.

Bach had been gripped by the frenzy of discovery when he encountered the Vivaldi concertos during his years in Weimar (1708-17), and he became a Vivaldi disciple through the close study of some of his works and the sincere flattery of imitation. He also transcribed a number of Vivaldi's works, changing violin concertos into keyboard concertos in the process, so that when he came to write his own original concertos, he had fully absorbed the latest style.

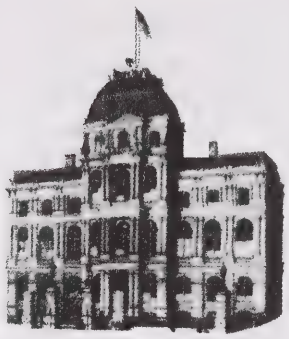
During the Cöthen years (1717-1723) Bach wrote many instrumental works, but no original keyboard concertos. He did compose the six *Brandenburg* Concertos, at least two of the orchestral suites, and concertos for one or two violins or for violin and oboe; also, evidently, some oboe concertos, now lost. We, of course, are very familiar with the notion of the piano concerto, and we may be surprised that Bach seems not to have thought of writing a keyboard concerto for Cöthen, if only to show off his own virtuosity. Yet the standard keyboard instrument of the time (the harpsichord) was usually used only in the background, filling out the textures in every kind of chamber music.

The *Brandenburg* Concertos were part of an entirely different tradition, that of the ensemble concerto, or what a modern composer would call a "concerto for orchestra." The fifth of these, though, is especially interesting in the present context, because we can almost perceive the birth of the new keyboard concerto right in the middle of the first movement, when the harpsichordist gradually usurps the listener's attention and suddenly erupts in a brilliant solo cadenza. Only after writing the Fifth *Brandenburg*

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did Bach begin to compose solo keyboard concertos, and even then they were not usually new pieces, but rather new versions, for solo harpsichord, of concertos already composed for violin and other instruments.

Why did Bach invent this new genre, and why did he suddenly compose a group of keyboard concertos in Leipzig in the 1730s? At this time Bach had been settled in Leipzig for nearly a decade. During the first years he had been totally immersed in producing the large amount of church music that his position required of him. But he became disillusioned when the city fathers, who controlled the purse strings, disregarded his pleas for money to provide more and better musicians in the Leipzig churches. So he began to look elsewhere for musical satisfaction. One source of such activity was the Collegium Musicum, a free association of professional musicians and university students that had been founded by Telemann in 1704. Bach took over its direction in 1729 and retained it, with one interruption, until 1741. He may even have continued to perform occasionally until it went out of existence in 1744, following the death of the coffee shop proprietor who was its organizer and landlord.

The group gave weekly concerts during the year and even more frequent performances during the annual fair (Leipzig was then, and remains, a center for international commerce). It is clear that the seven surviving keyboard concertos for solo harpsichord, as well as those for more than one keyboard, were produced at this time, obviously to fill a pressing need for material. They no doubt also served as vehicles for Bach's burgeoning family of talented musicians, some of whom surely made their debuts in the coffee house concerts.

Some of Bach's concertos are very likely derived from works of other composers, and for that reason are not heard as often as they might be otherwise. But the D minor concerto can be confidently attributed to Bach himself, and was almost certainly adapted from a lost violin concerto of the Cöthen period. We can be sure of his authorship because he used two of its movements (with organ solo) in his Cantata 146, composed for Easter sometime between 1726 and 1728. He used it again for the opening Sinfonia of his Cantata 188, composed for Trinity Sunday in 1728. In its final—and only surviving—form, this work exercised a powerful influence on the development of the keyboard concerto.

The D minor concerto is probably the best-known of all of Bach's keyboard concertos. The vigor and tensile strength of its opening ritornello is one of the most familiar passages in the composer's entire output, and it generates an opening movement of great drive and panache. The very first measure provides most of the orchestral material for the movement, while the soloist's interludes offer a wonderful range of virtuosic devices that Bach has imaginatively translated to the keyboard from the violinistic original. The Adagio provides the framework for a richly ornamented and sensitive aria in the keyboard part, while the final Allegro, based on a tiny motif of two sixteenth-notes and an eighth-note, is imbued throughout with a dancelike character.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.



"It's near everything. But nothing comes close."

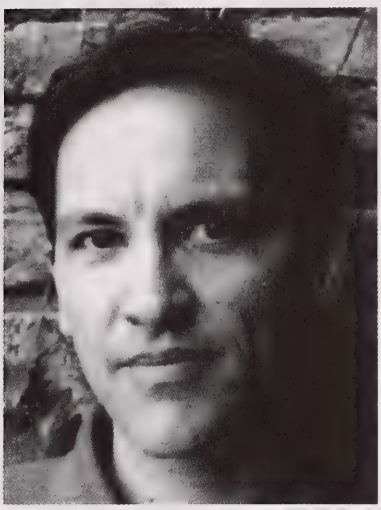
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Osvaldo Golijov
La Pasión Según San Marcos (United States premiere)



Osvaldo Golijov was born on December 5, 1960, in La Plata, Argentina, and now lives in Newton, Massachusetts. He wrote La Pasión Según San Marcos *(*The Passion According to Saint Mark*) primarily in the year preceding its world premiere, which took place at the Stuttgart European Music Festival on September 5, 2000. María Guinand conducted the Schola Cantorum de Caracas and the ensemble "Orquesta la Pasión"; Luciana Souza, Reynaldo Gonzáles Fernández, and Samia Ibrahim were the principal soloists. Golijov was one of four composers (the others being Sofia Gubaidulina, Wolfgang Rihm, and Tan Dun) commissioned by Helmuth Rilling and the International Bachakademie for its "Passion 2000" project, commemorating the 250th anniversary of J.S. Bach's death. The score is dedicated "To the miracle of faith in Latin America, that lives through María Guinand and the Schola Cantorum de Caracas." María Guinand conducted the second performance of the work on November 12, 2000, in Caracas, Venezuela. These are the first U.S. performances. Dawn Upshaw performed music from the Passion (the remorse-aria of the apostle Peter, "Lúa Descolorida") in a version for voice and piano as part of her Tanglewood recital on August 3, 1999. The only previous Boston Symphony performances of music by Osvaldo Golijov were given in March 2000, when Seiji Ozawa conducted the world premiere of the string orchestra version of Golijov's* Last Round. La Pasión Según San Marcos *requires what is nearly an orchestra of soloists: solo female vocalist, solo soprano, a solo singer/dancer, a dancer/percussionist, and three solo percussionists; piano, guitar, two trumpets, two trombones, solo double bass, strings (twelve violins, eight cellos, and three section basses in addition to the solo bass), and chorus. The Boston Symphony Orchestra extends its thanks to the instrument manufacturer REMO for the loan of many of the Latin and Afro-Cuban percussion instruments being used in these performances. The duration of the piece is about ninety minutes.*

Osvaldo Golijov grew up in an Eastern European Jewish household in La Plata,* a provincial capital of half a million people about fifty kilometers from Buenos Aires in officially Catholic Argentina. He studied music with Gerardo Gandini (b.1936), a pupil of Argentina's most famous composer, Alberto Ginastera (1916-1981). It was Ginastera who established in Argentina a nationalist classical music idiom, which he later enriched with progressive elements of the European avant-garde (such as the twelve-tone system). Gandini furthered this tradition, establishing the Grupo de Experimentación Musical in Buenos Aires for the introduction of avant-garde music. Both Ginastera and Gandini studied in Europe and spent considerable time in the United States. Golijov's exposure to this relatively new classical music tradition was enhanced by his awareness of other Argentinean musical currents, such as the tangos of the great Astor Piazzolla.

In 1983 Osvaldo Golijov moved to Israel, where he studied with the Ukraine-born musicologist and composer Mark Kopytman, whose own music bore the stamp of experiments in graphic notation and chance elements. Golijov came to the United States in 1986 and earned his Ph.D at the University of Pennsylvania, where he studied with

*La Plata, modeled on the layout of Washington, D.C., is known as a cultural center, with a significant observatory, a municipal library, gothic-style cathedral, and museum incorporated into the original plans, the execution of which began in 1882. When the dictator Juan Perón's wife died of cancer in 1952, the city was briefly renamed Eva Perón in her memory. It reverted to its original name when Juan Perón was deposed in 1955.

FROM REVIEWS OF THE FIRST PERFORMANCE ON SEPTEMBER 5, 2000, IN STUTTGART:

The young Argentinean composer Osvaldo Golijov earned an ovation and enthusiastic shouts of "bravo" lasting well over ten minutes for his courageous work... Surprise in the Liederhalle: What was expected was a somber piece about Jesus' sufferings, melancholy and reverent. Instead we had a clapping chorus, exuberant dancing musicians, bongos, a black Christ, and dance rhythms at the Crucifixion.

—Badische Neueste Nachrichten

The public shouted, cried...The success of this premiere was unheard of.

—Stuttgarter Zeitung

The audience reaction, a thunderous mix of applause, foot-stomping, bravos, and shouts, was unlike any previously seen in Stuttgart.

—Stuttgarter Nachrichten

Forget new music. Forget old music. Forget Europe's music tradition. Osvaldo Golijov's *Pasion* is incomparably unique.

—Esslinger Zeitung

Artistically advanced as Stuttgart may be, it was still a shock to witness, Tuesday night in the Liederhalle, a magnificent triumph of Latin American music. Osvaldo Golijov's "La Pasión Según San Marcos," his version of the Gospel according to Mark, sums up a vibrant musical culture, captures an irresistible religious egalitarian spirit, and brings a wondrous new vitality to classical music.

The score, sung in Spanish, is infused with the spirit of Afro-Cuban music, bossa nova, the "new tango" style of Astor Piazzolla, rumba and flamenco. It is so infectious and heartbreaking, this musical tale of miracles, that it seemed almost another miracle that a large German audience could maintain stony silence for 90 minutes without tapping a foot or dabbing an eye.

It turned out the crowd had simply absorbed so much musical energy that as soon as the concert ended it instantly leapt to its collective feet and let loose with cheers, deafening applause, foot stamping and ululating that didn't stop for nearly 20 minutes. Golijov's passion incorporates musical styles we all recognized, but they were put to entirely new uses. And as everyone clapped and shouted bravos, smiling at their neighbors, I think we all had the same thought: This is a marvelous new voice for expressing the joy and sorrow of a boisterous multicultural world, and it traverses ethnic walls as if they didn't exist at all....

For "Marcos" Golijov had a sensational team of performers. As soloists there were the Brazilian soprano Luciana Souza and the multitalented Cuban singer, dancer, choreographer and percussionist Reynaldo González Fernández. The chorus, the Schola Cantorum of Caracas, was astonishing, whether chanting (Gregorian or Osvaldian), calling in antiphonal responses, or sending out many of its singers to the front of the stage for transfixingly hot solos. The orchestra had a dozen classical strings...and a dozen jazzier Latin brass and percussion players (including, of course, accordion and guitar). The exceptional conductor, Maria Guinand, also from Caracas, seemed at ease with every stylistic situation....

—Mark Swed
Los Angeles Times
Friday, September 8, 2000

George Crumb. In 1990 he was a Fellow at the Tanglewood Music Center. He received Tanglewood's Fromm Commission, resulting in *YIDDUSHBBUK*, which was premiered by the St. Lawrence String Quartet during Tanglewood's Festival of Contemporary Music in July 1992.

At Tanglewood Golijov became acquainted personally with the Kronos Quartet, who performed there in 1990 and 1992. This relationship became a central one to Golijov's ever-increasing profile as a composer. Golijov wrote *K'vakarat*, which the quartet later recorded, for Kronos and cantor Misha Alexandrovich, and in 1997 Kronos and clarinetist David Krakauer recorded Golijov's Klezmer-accented *The Dreams and Prayers of Isaac the Blind*. Although that piece was commissioned by the Cleveland Quartet, who premiered and toured it with clarinetist Giora Feidman, that ensemble disbanded before having a chance to record it. Such is history that the Kronos CD of *Dreams and Prayers* became what constitutes a bestseller in the classical world. Golijov has fulfilled other commissions from the Kronos Quartet, including a series of arrangements of traditional and gypsy songs; these appeared on the latest Kronos release, "Caravan." (David Harrington, first violin of the Kronos Quartet, interviewed Osvaldo Golijov while his *Pasión Según San Marcos* was still in progress; that interview is reprinted beginning on page 35.) In addition, it was through Kronos that the composer met filmmaker Sally Potter (*Orlando*, *The Tango Lesson*), who enlisted him to write the music for her forthcoming film *The Man Who Cried*, starring Christina Ricci and Johnny Depp and due for release in June of this year.



Osvaldo Golijov and Maria Guinand after the premiere of "La Pasión Según San Marcos" in Stuttgart

Golijov has received numerous commissions from as many sources, including commissions from the composer Hans Werner Henze on behalf of the city of Munich; the Spoleto USA Festival in South Carolina; New York's Lincoln Center; and the Minnesota Orchestra, among others, and has been composer-in-residence at Merkin Hall in New York. He is currently an Associate Professor at College of the Holy Cross in Worcester, Massachusetts, and is on the faculties of the Boston Conservatory and the Tanglewood Music Center, and in the 2001-02 season he will be Composer-in-Residence for the Los Angeles Philharmonic's *Music Alive* series.

In 1996 the conductor and Bach scholar Helmuth Rilling invited Golijov to the Oregon Bach Festival, for which Golijov wrote the "Latin American cantata" *Oceana* on texts of Chilean poet Pablo Neruda. This led Rilling to commission from Golijov his own view of the Christian Passion for a festival commemorating both the millennium and the 250th anniversary of the death of J.S. Bach. "Passion 2000" took place in Au-

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by rescoring *2:* the act
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gust and September 2000 as part of that city's annual European Music Festival.

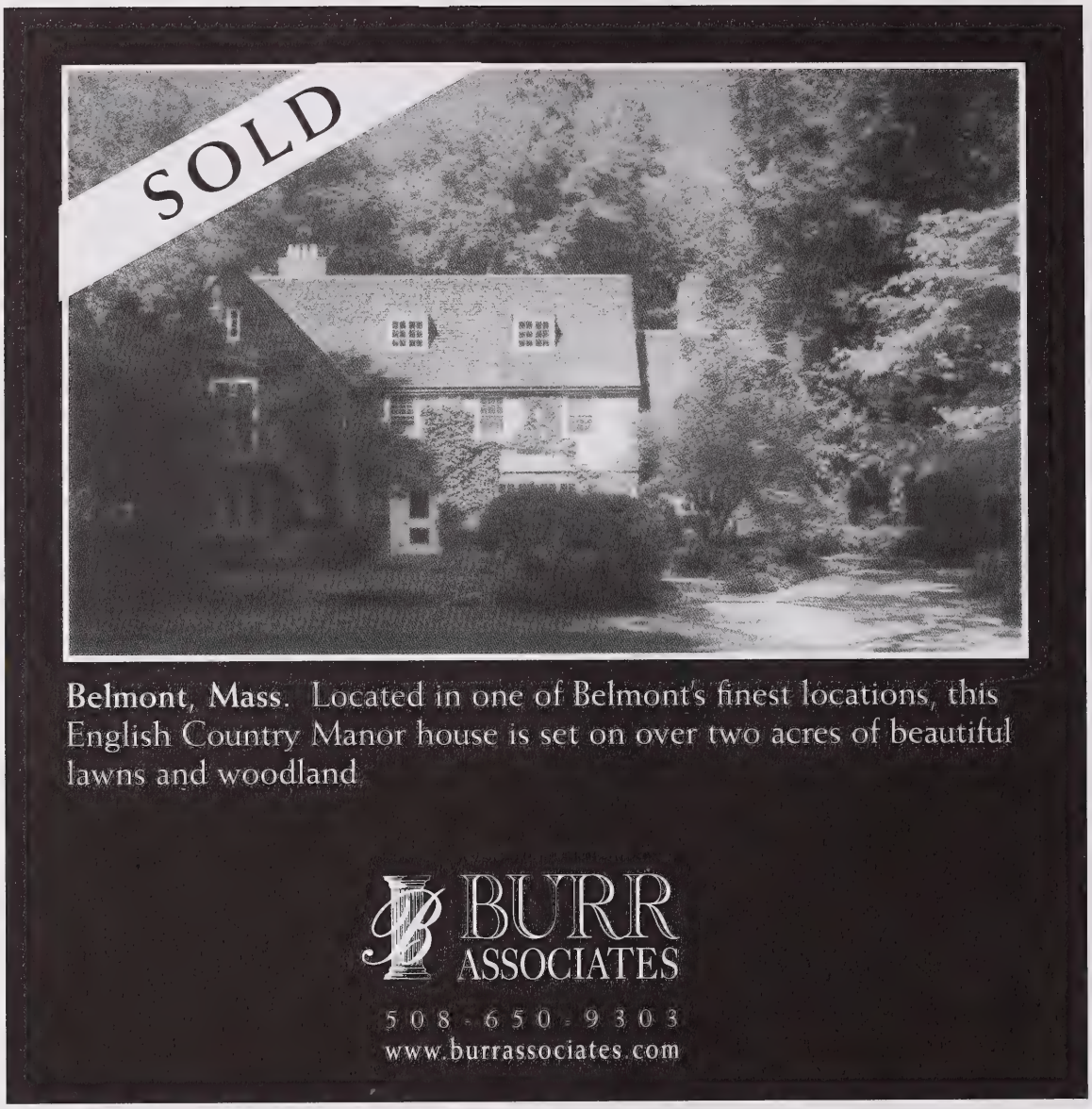
In explaining why he thought Helmuth Rilling would commission from a Jewish composer a work based on the Christian Gospel, Osvaldo Golijov noted the conductor's willingness to take risks in order to arrive at a more comprehensive, universal view of the Passion story. Rilling encouraged Golijov draw upon his own experience—as a Jew living in an officially Catholic country; as an artist with an interest in a broadly eclectic range of style and media; as a Spanish-speaking composer of Eastern European parents, now living in the United States, and so on—in discovering a personal perspective on the twice-told (or rather four-times-told) story. In addition to Golijov, Helmuth Rilling selected three other composers from three divergent cultural and musical traditions. Wolfgang Rihm wrote a German-language *Lukas Passion*, which has as its central premise an unflinching examination of the meaning of the World War II Holocaust. Sofia Gubaidulina's *St. John Passion*, in Russian and Church Slavonic, was written from the perspective of that composer's ties to the Russian Orthodox church, as well as her own intense fascination with the music of Bach. The Chinese-born American composer Tan Dun wrote a *Water Passion after St. Matthew* in English, fashioning a kind of ritual based on the sound of water. These four Passions express the myriad aesthetic and cultural influences of each of the four composers, while simultaneously starting, or rejuvenating, an ancient, hopeful, and all-embracing exchange among these different but ultimately related cultures.

The text of *La Pasión Según San Marcos* is composed of portions of *The Gospel According to Mark*, the Old Testament's *Psalms* and *Lamentations*, and Spanish poetry. With the exception of a short passage in Latin and the culminating Kaddish in Aramaic, the words are Spanish. Golijov chose from among many different translations of St. Mark's telling of the Passion, resulting in an idiom that ranges from the high-literary to the vernacular, reflecting the colloquial speech of a cross-section of Latin American society (or, arguably, any society).* To help explain the nature of the story, the composer referred to a portion of a commentary by Reynolds Price:

> [*The Gospel According to Mark*] reels out its jerky, very peculiar story at full-tilt speed and with what seem the first words at hand—a small and modest vocabulary. Yet Mark's words, in their energy and efficiency, have proved surprisingly ready through the past two thousand years to spring into vivid action in a watchful reader's mind.... With all those refusals to satisfy the curiosity of any but the previously prepared reader, however, the pamphlet which is commonly called The Gospel of Mark is generally thought to be the first-written of the four canonical or church-approved gospels. As such—despite centuries of neglect when it was thought to be a mere summary of the longer and fuller Matthew and Luke—Mark has proved the most influential of human books.

The journalistic quality of *The Gospel According to Mark* has about it the feel of the oral tradition, that is, storytelling, as opposed to the more literary, philosophical tone of the other Gospels. Golijov matches the pared-down, *vox populi* directness of St. Mark's account in the directness of his musical idiom, particularly in his appropriation of popular Latin American folk and dance music. He uses these forms as models for individual numbers with the larger work, which itself shares much in common with the structures of the Passions of Bach. The text (essentially Mark, from the end of Chapter 13 onward) is delineated among different groups (the People, the Apostles) and individual speakers: Mark himself (corresponding textually to the Evangelist in Bach's *St. Matthew*

*The King James Bible is the basis for the printed English translation being used at these performances. Although not representative of the several styles of the Spanish text, the King James, as the first vernacular translation for English speakers and as the most prevalent of English translations, was thought appropriate. To facilitate the flow of text, some phrases from that translation have been altered or replaced by free translations from the Spanish.



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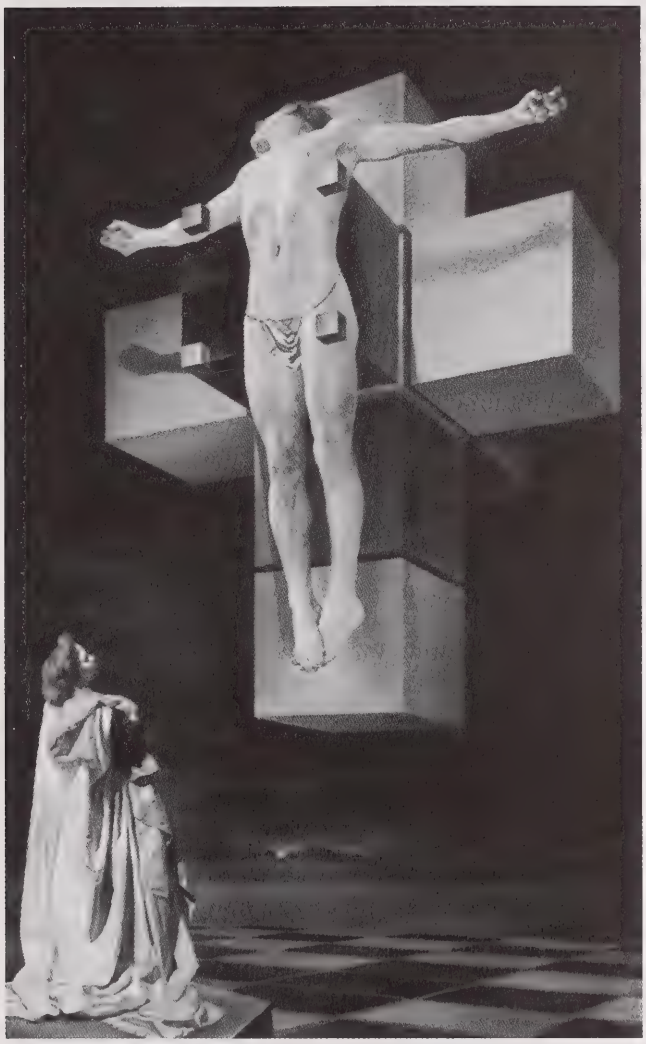
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Passion), Jesus, Peter, Judas, etc. Such is Golijov's conception that a given individual may be represented by any one of a number of soloists or by the chorus, depending on the nature of the text. For example, the words of Jesus "Pero, ay, ay, ay, pobre traidor!/ Mejor para él no haber nacido!" ("But woe to that man by whom the Son of man is betrayed!/Good were it for that man if he had never been born.") are taken by a trio of women from the chorus. The remorse-lament of Peter after his threefold denial of Christ, "Lua Descolorida," is sung by a soprano. (Following a tradition of "Peter arias," Golijov uses a non-Biblical text, a Galician poem by Rosalía de Castro.) Several episodes from the Gospel are treated theatrically, as in the "Aria with Crickets," representing the woman of Bethany who anoints Christ's head with perfume, and No. 21, the "Dance of the White Sheet." The first two numbers, "Vision: Baptism on the Cross," and "Dance of the Ensnared Fisherman," are, in Golijov's words, "a musical representation of the famous Crucifixion painting by Dali, serving as 'outside the chronology' gates to the narrative: No. 1 is Jesus on the cross having a flashback to His baptism; No. 2 is the small fishing boat at the bottom of Dali's painting, and it's Jesus's fate: a fisherman of souls, ensnared." Specific instruments (such as the guitar or solo double bass) or groups of instruments, particularly the percussion, are also infused with dramatic personality akin to that of the sung parts.



Dali's "Crucifixion (Hypercubic Body)," the boat being barely visible just below the cross

In talking about his piece, Golijov makes clear that in marshaling this broad array of materials and approaches, he has attempted to create something that transcends the familiar individual elements. One might compare this philosophy to that of Bach, many of whose greatest works, including the *St. Matthew Passion* and the B minor Mass, drew on similarly diverse influences. We can also see in Golijov's *Pasión Según San Marcos* a parallel with Mark, whose seemingly straightforward goal of telling the story of Jesus Christ transcended itself to become the Gospel book that, as Reynolds Price puts it, has "proved to be literally seismic in the history of the world."

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AN INTERVIEW WITH OSVALDO GOLIJOV

David Harrington, first violinist of the Kronos Quartet, spoke to Osvaldo Golijov on the subject of La Pasión Según San Marcos *while the composer was in the process of writing the piece. The following is a transcription of that interview, edited by Harrington and his wife, Regan. A German translation of the interview was originally printed in the program book for the Stuttgart "Passion 2000" concerts.*

Osvaldo Golijov and I first met in 1992 when Kronos played his string quartet, *Yiddishbbuk*. He said something at our first rehearsal together that I will always remember: "You should play it as though you are angry at God." One of the qualities that has always amazed me about Osvaldo is the way he speaks of music and relates music to life. When he asked me to write about his *Passion According to St. Mark*, I felt that it was best to allow him to speak for himself as much as possible.

In March of 2000 Kronos was in London with Osvaldo recording part of his soundtrack to Sally Potter's film *The Man Who Cried*. We had a free evening and Osvaldo and I met over dinner to discuss his Passion. I recorded several hours of our conversation and would like to share some of this evening so that you as the first audience ever to hear *The Passion of St. Mark* can feel that you have spoken personally with Osvaldo Golijov. At the time of our interview, the Passion was unfinished.

David: Tonight let's talk about your *Passion According to St. Mark*—how you imagine this piece, this idea. I'm trying to place myself in Stuttgart, Germany for the world premiere, reading the program notes about this piece and finding out that this *Passion According to St. Mark* is by Osvaldo Golijov, a young Jewish composer born in Argentina whose family emigrated from Russia and Romania in the 1920s.

Osvaldo: Russia on my father's side—they were very atheistic, devoted communists who later found out that all that was said about Stalin was true. And from my mother's side—very Jewish Orthodox from Romania—the people who wouldn't turn on the radio on Shabbat or cook or anything—humble—not big thinkers but very devout. I only got Judaism from transplanted sources so I could invent—do you know what I mean? I was not burdened by the reality of Judaism either in a little village in Poland or Russia or even in medieval Spain or France—I could imagine it. I got enough truth through my ancestors.

David: When you grew up in Argentina—did you go to Temple?

Osvaldo: Jewish Temple? Oh yeah, I basically lived there.

David: Did you study a lot of Jewish history and the Old Testament?

Osvaldo: Yes, I studied the Old Testament very deeply, but I had a big hole in my education—a lack of knowledge of Christianity. It's a hole that's ridiculous considering that I grew up in an officially Catholic country, with the church being such a big force in Argentinean life. It has been the best and the worst.

David: So you have a very deep cultural and personal attraction to this story. Do you remember the first time you ever heard the story of St. Mark's Passion?

Osvaldo: I recently had to go and buy the book and read it for the first time before I accepted the commission from Helmuth Rilling. But I knew always that St. Mark was safe for the Jews—that I knew. And I knew that St. John was terrible for the Jews.

David: So there's a lot more going on here than writing just another piece?

Osvaldo: Oh yes, totally. There is a double attraction as far as I can articulate it. First a personal one and second a transcendental one. First, the personal attraction is that I want to make sense of my own life, to understand, also to react. I want to understand why people sometimes are the way they are where I was born. And I think that the



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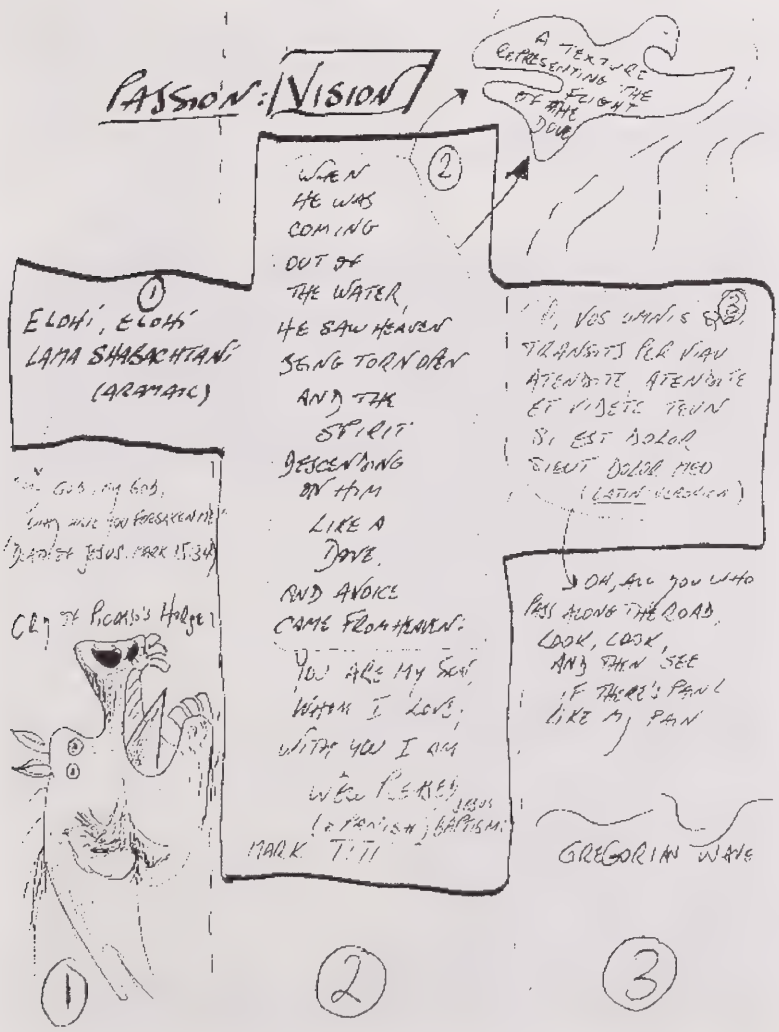
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root is there in the Bible, in the New Testament. So I could just read it—but I also need to immediately react—it's part of the essence of being a musician. So that's the personal thing. Second, there's what I call the transcendental. Look, this is a powerful, powerful story. It has been constantly adapted and readapted by musicians and painters and we have inherited from them their images of Jesus and his way of singing. I feel that I have to present a Jesus that is as true as Bach's but has so far remained for the most part unheard. Jesus can be very pale and very European—but in Guatemala he's black. I've been in Jerusalem and Bethlehem and I've seen the people and they don't look like those old Italian paintings, I can tell you!

David: Have you used any other Passion as a guide, or template?

Osvaldo: Not at all. No, because the main thing in this Passion is to present a dark Jesus, and not a pale European Jesus. It's going to be about Jesus' last days on earth seen through the Latin American experience and what it implies. It's something that I have to do in the sense that if you are a Jewish kid growing up in an officially Catholic country with all your friends going to Mass, you want to understand that—luckily being a composer allows me to. I don't have a theological burden here, but I do want to discover the truth. It's more than curiosity—it's a burning curiosity. I need to understand why so many people acted the way they did when I was growing up in Argentina—I really don't understand, and I need to.

What I want to do, David, is to relate the Passion to icons of the history of Latin America. For instance, there are some similarities between the lives of Jesus and Che Guevara. When Jesus remains silent in front of all the insults and the spitting and throwing stones, he laments and cannot believe that his own followers will leave him, but at the same time says "but that's how it's written." He's writing his own death sentence basically. I have read extracts of the diaries that Che Guevara wrote shortly before he was killed—he knew he was starving—he knew he would die—but he still had the courage to write how it would be—and that's how it was. When he died, the same people—the same people who betrayed him to the CIA and to the Bolivian soldiers, some peasants, went to cut locks of his hair as relics.



A preliminary sketch for Golijov's concept of "La Pasión Según San Marcos"



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David: Jesus!

Osvaldo. And the big thing about Che is that he looked like Jesus—I mean he looked like Jesus the God—and then his death photograph looks like the crucified Jesus.

David: So in other words you're finding contemporary relationships here.

Osvaldo: Yes, that's the whole point—to understand why people live their lives the way they do in Latin America. What is the root of their resignation as an attitude confronting huge waves of shit coming at them? For instance, in Eduardo Galeano's book *The Memory of Fire*, he relates how the Spanish conquerors came and they gave crucifixes to the Indians. The Indians buried the crucifixes because they believed that this would help their corn grow. The conquerors considered this blasphemy and they burned the Indians. The first great priest in Latin America, Bartolome de las Casas, who was a symbol of what Christianity in Latin America is about, was a conqueror who used to trade Indians as slaves. But he understood what was happening and he became the first and greatest priest in Latin America—so in this Passion I am just trying to understand where things come from.

David: I know that you have mentioned before about growing up in Argentina during the dictatorship. Is there any relationship that you can think of between your early years and this Passion?

Osvaldo: Yes, there is a relationship because I knew of low-ranking priests who tried to do what Jesus did—this is again about Christianity or institutional religion being the best and the worst. These priests lived in the slums with the poor and were being killed or "disappeared," which is the same thing, while at the same time you would see a televised mass with the chief of the Argentinean junta, Videla, kneeling before the Archbishop and receiving his blessing. I remember walking over dead bodies on the way to school and thinking—"Okay, this is how life is."

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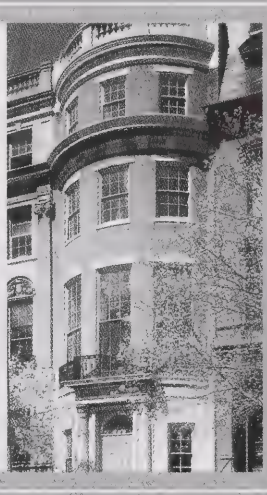
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David: I'm beginning to understand your attraction to St. Mark's Passion!

Osvaldo: Yes—because in St. Mark there's also a high priest.

David: What's your response to Pinochet now?

Osvaldo: I almost vomited when I saw that he stood up out of his wheelchair after arriving back in Chile. The only optimism that I have is—I mean it's not optimism, it's terrible, but you know when the Exodus of the Jews happened from Egypt and they built a golden calf—that's why God made them spend forty years in the desert —so all the generation that had been slaves in Egypt died and a new generation born in freedom would end up in the Promised Land. We all have to die, so the only consolation I have is knowing that a new generation, born in freedom, will follow us. After I saw that image of Pinochet I imagined what it must be like to be a survivor or relative of somebody who was killed by that son of a bitch and see him walking freely from his wheelchair.

I want to record—like Rembrandt recorded the Jews, I want to record the Christians, simply that. For instance, my great grandmother had a picture of "Jeremiah Lamenting the Fall of Jerusalem" by Rembrandt—it's the greatest Jewish picture ever, and he was not a Jew—I cannot aspire to be Rembrandt but if at least one section of the Passion has the truth about Christianity that Rembrandt's paintings have



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about Judaism, I'll be all right—that's enough.

David: What language are you using in the Passion?

Osvaldo: It's mostly in Spanish.

David: Is there another language?

Osvaldo: Well, some Aramaic; when Mark himself is translating, he quotes the Aramaic, especially in moments of despair, such as during the crucifixion or the agony at Gethsemane.

David: Is there Hebrew or any other language?

Osvaldo: No. Aramaic, the language Jesus spoke, was the Hebrew spoken at the time. Maybe there will also be some Latin. That's it.

David: You're not sure yet?

Osvaldo: I'm toying with the idea of doing a fragment of "The Lamentations of Jeremiah" in Latin because that will be kind of a Gregorian section.

David: Have you thought of using an African language?

Osvaldo: Yes, actually what I did—throughout the Passion I "Africanized" the Spanish to fit the drums—what I did was I worked with 10 or 11 different translations of Mark into Spanish, from the most scholarly to the most popular—some that my sister, my father-in-law or I collected or that they give you for free in the churches of the very poor, or that handicapped vendors sell on the trains in Argentina. I wanted to translate to an oral half-African, half-Spanish language. So it's all Spanish but it's "Africanized" in that the phrases always end with the accent on the last syllable. I managed to have all the phrasing be Spanish but to sound African.

David: Will that be clear to an audience?

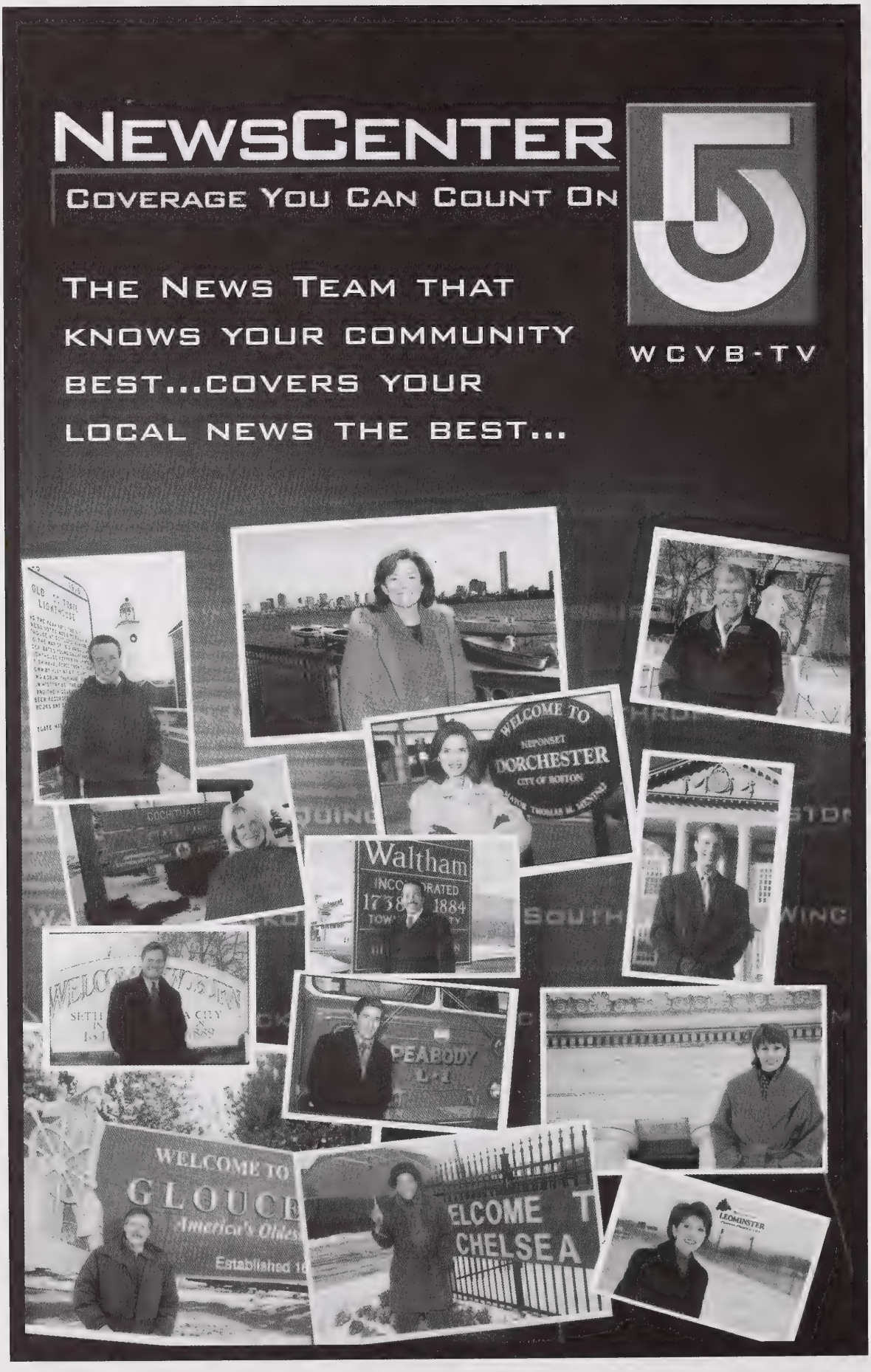


Caricature of the Orquesta La Pasión drawn by Schola Cantorum de Caracas tenor Julio Felce

Osvaldo: What is clear is that the language closely relates to each musical style—it's clear that some things will have a very strong flamenco tint and that some things will have a very strong Brazilian feel—so I adapt the Spanish—and even now as I'm writing the music I still reword the phrasing and change the order of the wording and the verbal tenses to fit the sound.

David: What is the instrumentation of the Passion?

Osvaldo: The instrumentation is mainly voices and percussion. There is a very strong tradition that news or stories are told by voices and drums in Cuba and Bahia, Brazil, the Latin geographical centers of my Passion. This musical tradition comes from Africa, you know—and that's how this Passion is being told—mainly by voices and drums. The voices represent the people who don't understand, who are in fear, and Jesus himself who understands but also


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fears and then doesn't fear. There is a male soloist, a female soloist, and a choir. I am using these voices because, unlike Bach's Passions, in my piece there is no identification between the male soloist and the Evangelist who always has the most lines. Jesus has relatively few lines in the Passions—so Jesus in Bach is always a bass with a halo of strings and the Evangelist is the tenor voice. In this Passion I thought that most of the time the voice of Jesus would be the choir because for me Jesus represents the people, transformed into a collective spirit. At other times his voice will be the male soloist and sometimes the female soloist. I have sections where there are three choirs—they divide themselves into three—because a lot of my piece has to do with processionals. I imagine choirs from three villages proceeding down from the tops of the mountains—this is based on a South American Easter tradition. There are some sections that are divided into two choirs, especially when one represents Jesus and the other the people, or the mob, and then there will be sections when they are just one.

David: So Jesus is moving around?

Osvaldo: Yes, it depends on the situation, because in the Passion his dual nature is evident; sometimes he's just a scared man and sometimes he's God. And sometimes he's angry. There are a lot of emotions that he goes through; sometimes he loses faith and sometimes he's magnificent.

David: Will the audience be able to understand that Jesus is moving around in this mutating kind of identity?

Osvaldo: Yes, I think they will understand because, unlike a Protestant Passion which is about meditating and commenting, this Passion is about enactment and ritual. It's a synthesis of Latin American traditions: Catholicism and the Yoruba religion brought by African slaves. So it's a completely different approach and certain people become one character and then another.

David: So what's the role of the percussion?

Osvaldo: The piece is driven by percussion instruments and specific rhythms. Although in some parts things go completely crazy, like the rhumba with the spoons, every section has a center of gravity symbolized by a percussion instrument or a group of percussion instruments.

Brazilian percussion will be employed at the very beginning for "The Vision Before the Reenactment of the Passion" and at the very end during "The Ascension to Heaven," because the Brazilian shakers and berimbau seem very airy to me. Low, earthy Cuban drums will be used for the actual story of the Passion—but the Brazilian sound is more for the hallucination or the timelessness of things. And then for the scenes of betrayal and the sentencing I will use flamenco rhythms because they suggest Spain conquering. Also, this is a story of a man condemned to death, and most flamenco songs are about people condemned to death, metaphorically or in reality.

David: Why did you choose Cuba and Bahia for the geographical centers of your Passion?

Osvaldo: I don't think the Catholicism in Argentina is particularly interesting—it's a branch of the Italian and Spanish forms—so I chose my centers based on the richness of the soil, the musical soil, where the most interesting, bizarre mixtures happen.

David: How many percussionists will there be?

Osvaldo: Five or more, I hope, in various groupings. For instance, three always play in the sacred Cuban drum ceremonies and because the number three represents the Holy Trinity, and four to symbolize the Cross. Sometimes it's really like the four percussion instruments crucify Jesus. And there is a fifth percussionist who will play

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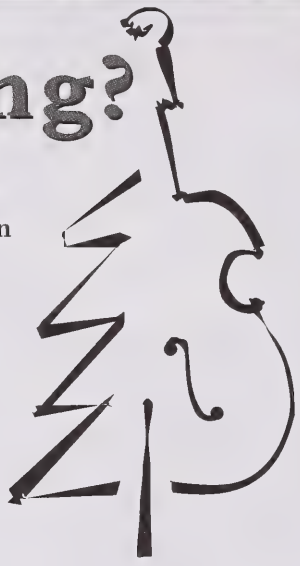
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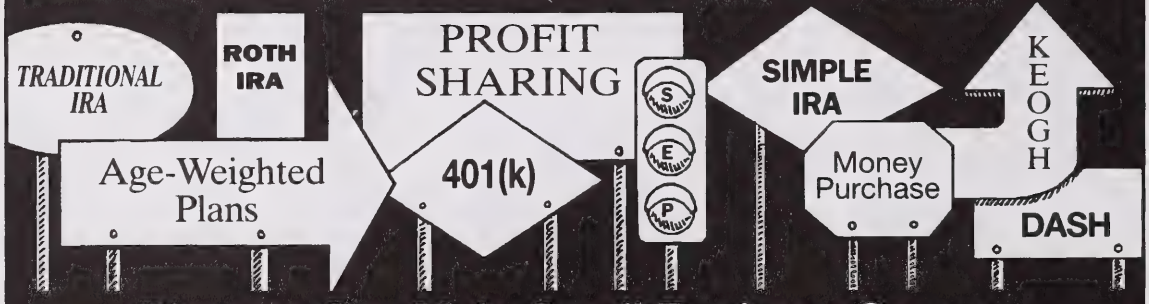
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the berimbau and who is also a Capoeira dancer—do you know what Capoeira is?

David: No, I've never heard of it.

Osvaldo: Capoeira is an incredible martial art from Brazil that the slaves brought from Africa, and it's beautiful, beautiful. We will have three Capoeira dances to articulate the three divisions of the Passion. The first is a dance of sacrifice representing a vision of the last time Jesus is on earth as a human being. This is based on a Capoeira danced on the beach all the time in Brazil. The second dance takes place when Jesus is arrested, after Judas comes with the soldiers and kisses him. Mark has this strange episode of an unknown young man, wrapped only in a sheet, presumably St. Mark himself. He is the only one who, instead of running away, follows Jesus until a soldier realizes that he is following them and takes the sheet away from him—he then runs away naked—so the second dance is with a white sheet. The third dance is at the very end near the crucifixion when the soldiers give Jesus a purple cloak to mock him. The cloak becomes the sacred veil.



A berimbau, one of the Brazilian percussion instruments used in the "Pasión"

David: You've discussed voice and percussion—are there any other instruments?

Osvaldo: The orchestra is rather small, but everyone is individually defined and the instruments were chosen because they symbolize something. There is also a guitarist who plays a narrating role; he plays all kinds of guitars, from the *tres*, *quatro* and *cavaquinho*, to the Spanish guitar. Then there are two trumpets and two trombones that are like a very naked or bare reduction of a Latin horn section. There will be a keyboard and an accordion and the string section will be six violins and six cellos and a double bass.

David: It sounds almost like an orchestra of soloists to me.

Osvaldo: Yes, and everybody is amplified.

David: Are you using any "found," or source music?

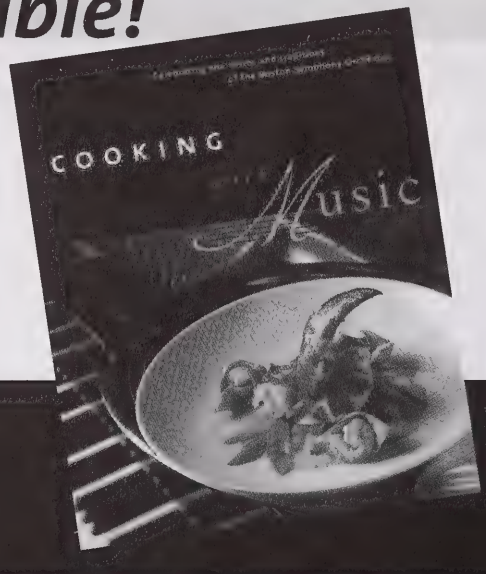
Osvaldo: Every section is based on an actual piece or an actual way of singing. Okay, I'll tell you my thinking about the Passion. I don't want to make it a political or social pamphlet—I want to do something that transcends that label, not to make it simply reflect what Latin America is today.

For instance, let's take the example of Picasso's "Guernica." He painted it in response to the savage bombing of a village. Picasso did three great things—first, rather than paint the surface reality, he found symbols that went to the core of that reality better than the reality itself. Do you remember that horse in "Guernica"? Sometimes a flamenco song or a rhumba in my Passion would be like that horse. You have to find the right symbol like Picasso found the horse. The second stage is an

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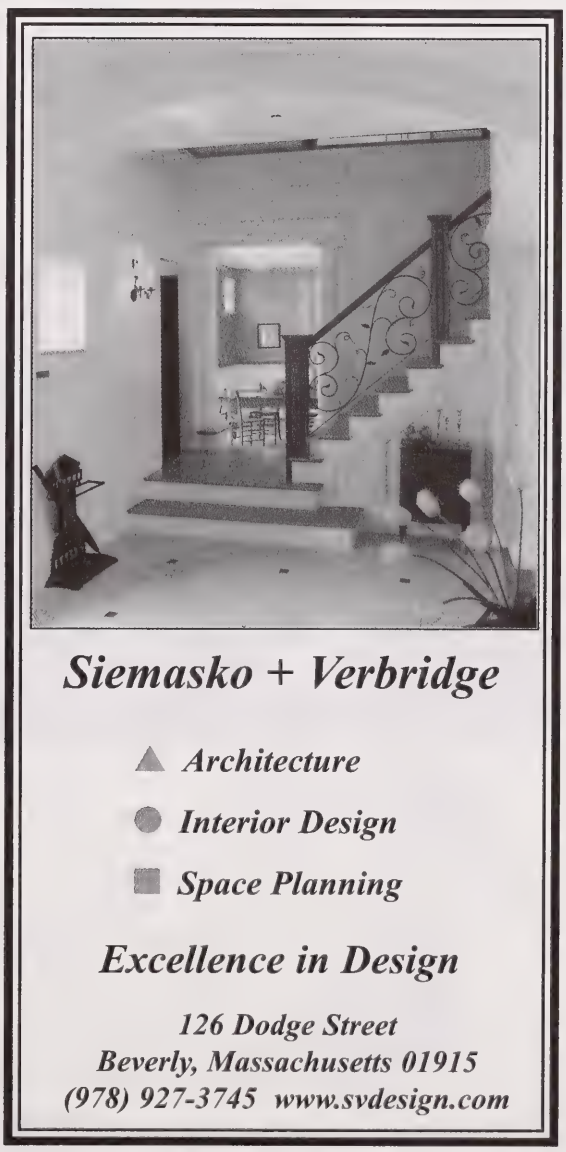
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act of cruelty—in "Guernica" Picasso twists the neck of the horse into an unnatural position in order to express the utmost pain. So the composition must transform the symbol in a forceful way. That's the second stage. And the third stage is when you obliterate part of that symbol for the sake of the greater composition. I treated each of these sections like Picasso's horse—transforming them until they acquired the maximum expressivity and then inserted them into the general composition.

David: So what are the violins and the cellos doing?

Osvaldo: Many times they will be the modulatory instruments from event to event in the Passion. I was working on the section where the mysterious woman in Bethany comes and opens the perfume and caresses Jesus. All the apostles get very upset and they say, well you allowed her to do that—we could have sold the perfume for 300 denarii and given that money to the poor and Jesus says, don't you realize she knows that what she is doing is preparing my body for the burial? So in that case I have the choir divided in two, both parts arguing among themselves—"Porque? Porque." In Spanish, "porque" means both "why" and "because" So Jesus tries to explain angrily and the apostles are also angry—so you have this drumming and the choir and then the strings come and kind of freeze that moment and take it from there and modulate to the next event in the Passion, which is the dinner. Do you see



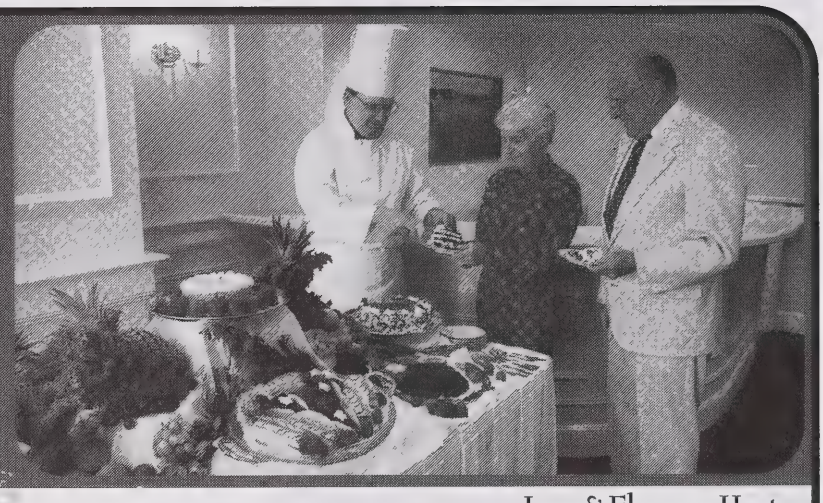


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what I mean? So they have a connecting role.

David: Sounds like the strings are the tendons...

Osvaldo: Yes, and they will also create textures.

David: Will there be lighting and costumes?

Osvaldo: Yes.

David: It almost sounds like an opera.

Osvaldo: Well, it's not an opera...but it's definitely an enactment. I mean there were things like that in the Middle Ages. It's very primitive what I'm doing. In early Christianity, Jesus was only symbolized in terms of visual imagery by signs or symbols, like the cross or the fish, but never by his face, so for the first few centuries there was no face to Jesus and I always thought it was because of primitivistic thinking—but then this week when I was visiting the National Gallery, I realized that it also had to do with the first Christians being converted Jews—it's a commandment never to draw or sculpt the image of God—that's why they would not draw his face until much later.

David: I wonder if your feelings about Christianity have changed since you've been working on *The Passion According to St. Mark*?

Osvaldo: I really still cannot think that Jesus is God, but I definitely believe that he was touched by God—he saw and felt and transmitted something divine, of that I have no doubt. I don't know how you feel about all this—but just by having lived through what you lived through and waking up every morning and making music—that's incredible faith—this Passion is about that. It's about irrational faith.

David: Can you think of a defining moment in your life that has most influenced this piece?

Osvaldo: A crucial thing in my life was when my great grandfather shared my bedroom when I was seven or eight years old—he was in his 90s. He slept in the other bed in my room for many nights after two of his sons died. I would wake up and he would be next to the window praying with the philactery. He would finish the prayer, then put on his overalls and begin to fix things in the house. I remember being amazed that somebody who has lost children could keep praying and fixing things.

David: Osvaldo, you've spent the last two years assembling this piece...

Osvaldo: Right.

David: ...and you're about to propel it out there into the world—this performance will do that of course—and I'm just wondering about the feeling of anticipation. I mean at this moment you're still wondering about the ending...

Osvaldo: I cannot finish it with his last scream—I just cannot do it—so I need a sense of transcendence. It may be a Magnificat, maybe a Kaddish, it may be something else but it has to be something that makes sense out of all those hallucinatory few days.

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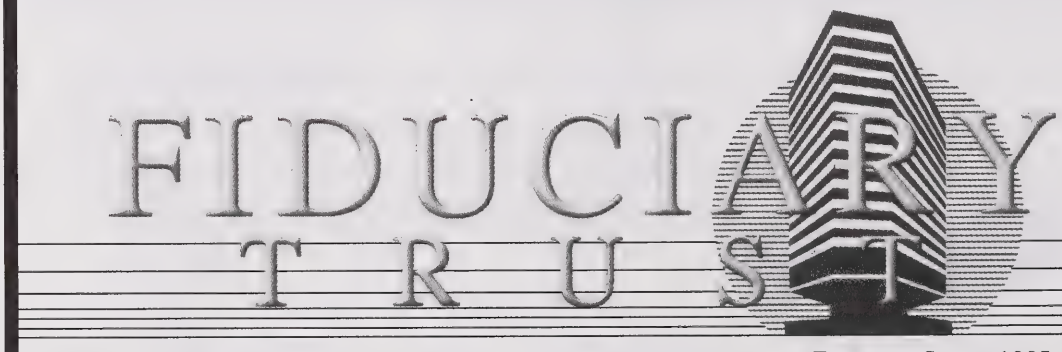
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More . . .

One of the most useful books about Bach to have come out recently is *J.S. Bach*, edited by Malcolm Boyd, the initial volume (published 1999) in the series "Oxford Composer Companions." Arranged in dictionary format, this 600-page book includes entries on virtually anything you can think of that's pertinent to the composer, including his life, family, contemporaries, the musical genres in which he worked, individual works, critical reception, recordings, influences, influence, and relevant musical terminology. This should be on every Bach-enthusiast's shelf (Oxford University Press). Other recent additions to the Bach bibliography include two biographies: Malcolm Boyd's *Bach* in the Master Musicians series (Oxford) and Christoph Wolff's exhaustively detailed *Johann Sebastian Bach: The Learned Musician* (Norton). The excellent article by Christoph Wolff and Walter Emery from The New Grove Dictionary of Music and Musicians (1980) was reissued in a handy paperback volume, but this is now more than twenty years old (Norton paperback). The just-published (2001) second edition of The New Grove includes a revised version of that article. A still older biography, published in 1966—Karl Geiringer's *Johann Sebastian Bach: The Culmination of an Era*—remains generally useful but is that much further removed from the research and scholarship of the past few decades. Many of the most important historical documentation has long been available in English translation in *The Bach Reader*, edited by Arthur T. Mendel and Hans T. David (Norton paperback). Beyond this, interested readers are referred to the bibliographies in the aforementioned recent biographies by Malcolm Boyd and Christoph Wolff, and in the new edition of The New Grove.

Complete sets of Bach's keyboard concertos performed on harpsichord feature Raymond Leppard as soloist and conductor with the English Chamber Orchestra (Philips), Gustav Leonhardt as soloist and conductor with his own Leonhardt-Consort (Teldec "Das Alte Werk"), and Igor Kipnis with Neville Marriner conducting the London String Players (Sony "Essential Classics"). Pianist András Schiff has recorded the D minor concerto with George Malcolm conducting the English Chamber Orchestra (Denon). Pianist Glenn Gould's famous 1957 recording of the concerto with Leonard Bernstein conducting the Columbia Symphony Orchestra has been reissued on compact disc (Sony Classical). Other noteworthy recordings feature Igor Kipnis with Karl Münchinger with the Stuttgart Chamber Orchestra (Intercord), pianist Edwin Fischer (a 1933 recording included in the Philips series "Great Pianists of the 20th Century"), and, in a version for violin, Thomas Zehetmair with the Amsterdam Bach Soloists (Berlin Classics).

—Marc Mandel

Osvaldo Golijov's music is published by the new New York City branch of Universal Edition, whose president, Dr. Robert Thompson, was instrumental in creating and bringing to Stuttgart the "Orquesta la Pasíon." An extensive biography can be found at their website: www.uenyc.com, which also has photos, sound files, and reviews pertaining to the Stuttgart premiere of *La Pasión Según San Marcos*. The Kronos Quartet and clarinetist David Krakauer have recorded Golijov's *The Dreams and Prayers of Isaac the Blind*, and Kronos earlier recorded his *K'vakarat* on their *Night Prayers* CD (both Nonesuch). The former piece is also included in the ten-disc twenty-five-year retrospective of Kronos recordings. The most recent Kronos CD features a wide-ranging group of arrangements by Golijov (Nonesuch, also with works by Aleksandra Vrebalov, Terry Riley, and others). The soundtrack for Sally Potter's film *The Man Who Cried*, with music by Golijov, will be released in June of this year (Sony Classical).

—Robert Kirzinger

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Robert Spano



Music Director of the Brooklyn Philharmonic and Music Director Designate of the Atlanta Symphony Orchestra, Robert Spano is recognized internationally as one of America's outstanding conductors; his repertoire is extraordinarily broad, his style of programming unique and imaginative. Mr. Spano has conducted nearly every major North American orchestra, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Houston Symphony, Los Angeles Philharmonic, Minnesota Orchestra, National Symphony, Philadelphia Orchestra, San Francisco Symphony, and Toronto Symphony, as well as Chicago Lyric Opera, Houston Grand Opera, and Santa Fe Opera. He has also appeared with orchestras and opera companies throughout Europe and Asia. Mr. Spano began his 2000-2001 season conducting the GlobalFreeway Australian Youth Orchestra on its Olympic Arts Festival Tour. This season he also conducts the Boston Symphony, Philadelphia Orchestra, Minnesota Orchestra, Saint Louis Symphony, Cincinnati Symphony, Seattle Opera, and Santa Fe Opera. In addition to multiple performances with the Atlanta Symphony Orchestra and Brooklyn Philharmonic, he leads the City of Birmingham Symphony Orchestra and Finland's Tampere Philharmonic. Music Director of the Brooklyn Philharmonic since 1996, Mr. Spano has recently renewed his commitment to that organization by signing a five-year contract which will see the Philharmonic through its 50th-anniversary season. The Brooklyn Philharmonic's 2000-2001 season, entitled "Liebestod," includes two world premieres and Mr. Spano's own arrangement of J.S. Bach's

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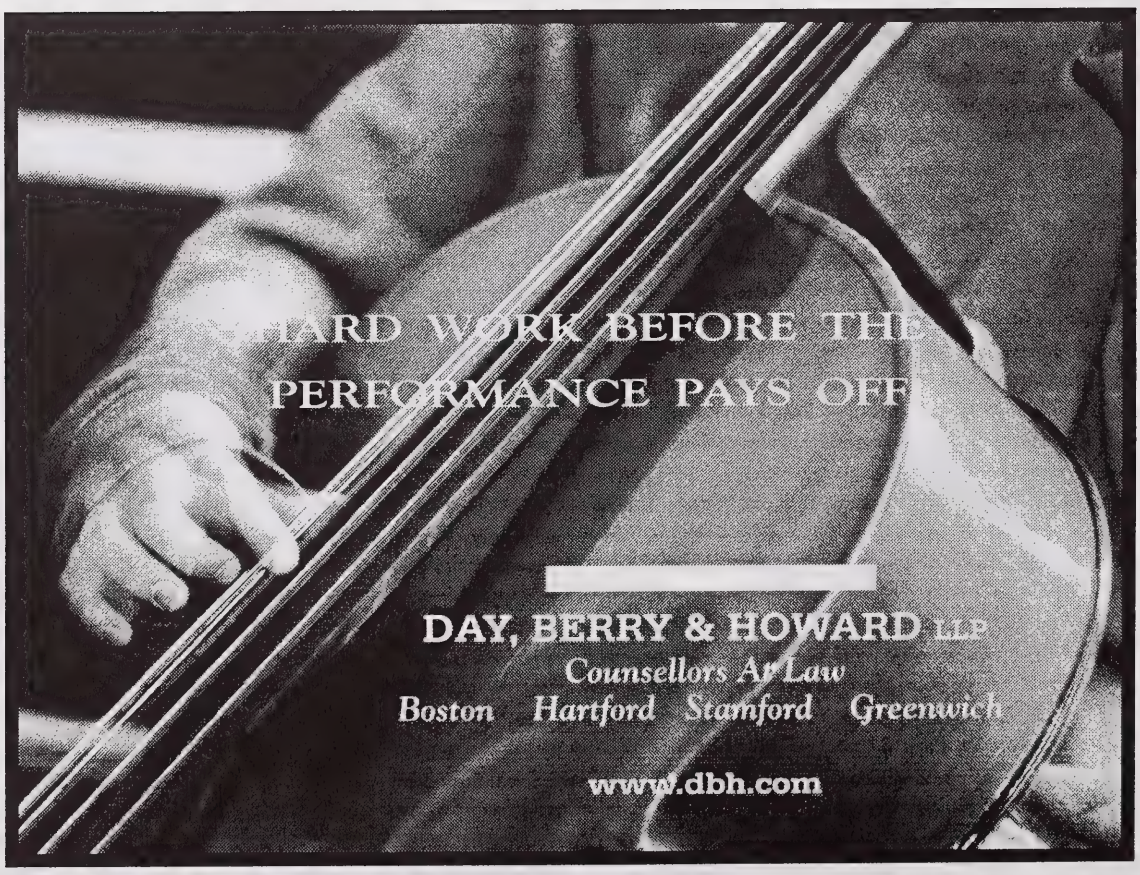


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The Art of the Fugue. As Music Director Designate of the Atlanta Symphony Orchestra, Mr. Spano conducts that orchestra for five weeks this season. He opened Atlanta's 2000-2001 season with a gala performance featuring soprano Sylvia McNair and will close the season with Verdi's *Requiem*, with the Atlanta Symphony Chorus. In addition to his demanding performance schedule, Robert Spano remains committed to music education. In 1998 he began his tenure as head of the Conducting Fellowship Program at the Tanglewood Music Center. He also continues to teach at Oberlin Conservatory, as Associate Professor of Conducting. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Mr. Spano is a graduate of the Oberlin Conservatory of Music and Curtis Institute of Music. He has been featured on the PBS series "City Arts," A&E's "Breakfast with the Arts," CBS's "Late Night with David Letterman," and "CBS Sunday Morning." Mr. Spano was appointed assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, remaining in that position through the 1993 Tanglewood season, since which time he has appeared regularly with both the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra. Mr. Spano made his BSO debut with subscription concerts in February 1991 and his first Tanglewood appearance with the orchestra in July 1992. His most recent subscription appearances with the BSO were in January 2000.

Peter Serkin



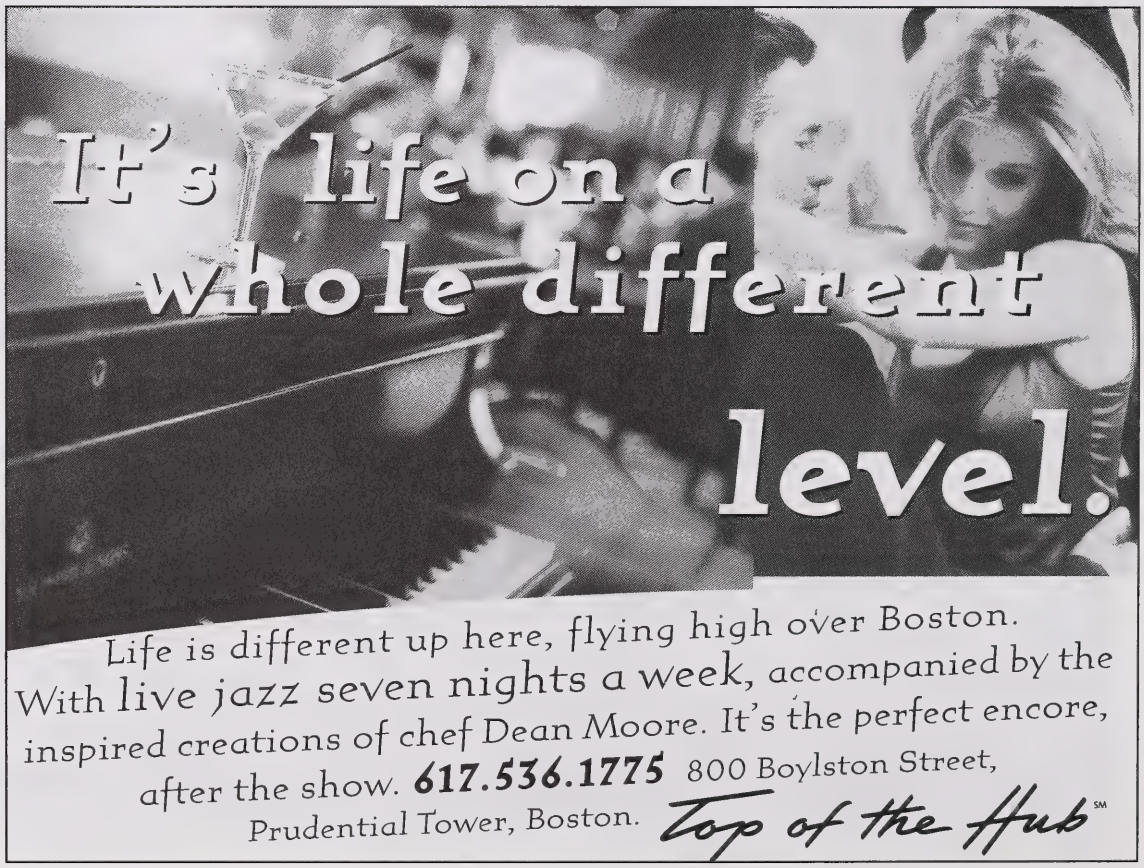
American pianist Peter Serkin has developed a reputation as one of the most thoughtful and individualistic musicians appearing before the public today. With a repertoire spanning four centuries, his recital appearances, chamber music collaborations, recordings, and performances with symphony orchestras have won worldwide acclaim. Mr. Serkin's rich musical heritage extends back several generations. His grandfather was the violinist-composer Adolf Busch, his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959 he made his debut at the Marlboro Music Festival, which was closely followed by his New York debut; both these concerts were conducted by his close friend and colleague Alexander Schneider. He was then engaged for concerto performances with Eugene Ormandy and George Szell, since which time he has appeared with the world's major symphony orchestras. In chamber music he has performed with Alexander Schneider, Pablo Casals, Pamela Frank, Yo-Yo Ma, the Budapest String Quartet, the Guarneri String Quartet, the Orion String Quartet, and Tashi, of which he was a founding member. He has been honored as the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Last summer Peter Serkin performed Peter Lieberson's *Red Garuda* at Tanglewood (his most recent BSO appearance), Mozart concertos at Ravinia, Mostly Mozart, and the Mann Center, and works by Messiaen at the Lincoln Center Festival. Highlights of his 2000-01 season include Carnegie Hall's "Perspectives: Peter Serkin" series (four concerts at Carnegie Hall with the London Sinfonietta and conductor Oliver Knussen), appearances with the Los Angeles Philharmonic, Boston Symphony, Chicago Symphony, and Seattle Symphony, recitals with violinist Pamela Frank, solo recitals, performances with the Orion String Quartet, appearances with the Gewandhaus Orchestra of Leipzig, a nine-city European tour with the Minnesota Orchestra, and a tour of Japan. Mr. Serkin has performed many important world premieres; as an example, his recital program of 1989-90 featured eleven commissions from ten composers. The late Toru Takemitsu wrote seven works for him, including three works with orchestra, a solo piano piece, and several chamber works. In 1983 he premiered Peter Lieberson's Piano Concerto with Seiji Ozawa and the Boston Symphony Orchestra. For his most recent BSO subscription appearance, in October 1999, he played the premiere of Lieberson's *Red Garuda*. As distinctive and varied as his programming, Peter Serkin's recordings range from Bach to Berio. Recent releases include a disc of three Beethoven sonatas, the Brahms violin sonatas with Pamela Frank, the Henze and Brahms piano quintets with the Guarneri String Quartet, Dvořák's Opus 81 piano quintet with the

Orion Quartet, Bach double and triple keyboard concertos with András Schiff and Bruno Canino, "Quotation of Dream" with Oliver Knussen and the London Sinfonietta featuring music of Toru Takemitsu, and a recital album on Koch, "The Ocean that has no West and no East," including music by Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, Knussen, and Lieberson. Peter Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center. He has performed frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his BSO debut in July 1970. His recording with Seiji Ozawa and the Boston Symphony Orchestra of Peter Lieberson's Piano Concerto is available on New World Records.

Luciana Souza



Luciana Souza hails from São Paolo, Brazil, where she grew up in a family of Bossa Nova innovators who performed and wrote numerous hit tunes for stars like Jõao Gilberto and Elis Regina. She spent four years on the faculty of the Berklee College of Music in Boston, where she had received a bachelor's degree in jazz composition; she holds a master's degree from the New England Conservatory of Music. Ms. Souza holds workshops in Europe as well as in North and South America. A respected composer and performer, she has appeared and recorded with renowned jazz musicians and composers of new music, including Danilo Perez, Hermeto Pascoal, Kenny Werner, David Kikoski, Osvaldo Golijov, Kenny Wheeler, Bob Moses, and George Garzone. Her 1999 CD, "An Answer to Your Silence," was released on NYC Records. Ms. Souza's latest project, "The Poems of Elizabeth Bishop and Other Songs," is on Sunnyside Records, and was included in the *New York Times* "The Year in Pop and Jazz: the Critics' Choice" list for 2000. Ms. Souza is making her Boston Symphony Orchestra debut in these performances of *La Pasión Según San Marcos*. Last September she sang in the world premiere of the *Pasión* at the "Passion 2000" concerts in Stuttgart.



Elizabeth Keusch



Making her Boston Symphony Orchestra debut in these concerts, the young American soprano Elizabeth Keusch is quickly becoming recognized worldwide for her unique abilities in interpreting contemporary repertoire. This past September she sang in the premiere of Tan Dun's *Water Passion after St. Matthew* at the "Passion 2000" concerts in Stuttgart, with additional performances for the Sautille Center in Tokyo and at the Barbican Centre in London. Also in 2000 she made her Carnegie Hall and Symphony Hall debuts singing the Mater Gloriosa in Mahler's Eighth Symphony with the Boston Philharmonic and conductor Benjamin Zander. Other engagements of the past year include works of Tan Dun with the Taipei Symphony Orchestra and the Shanghai Broadcasting Symphony Orchestra, Varèse's *Offrandres* with Kammerensemble Neue Musik Berlin, Britten's *Les Illuminations* and George Benjamin's *A Mind of Winter* with the Bochum Symphony, and Karin Rehnqvist's *Puksaenger Lokrop* at the Hugo Wolf Akademie, Stuttgart, in duet with soprano Lucy Shelton. Upcoming engagements include national and world premiere performances of the title roles in the operas *Zerbrochene Bilder* by Paul-Heinz Dittrich with Kammerensemble Neue Musik Berlin, and Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* with the Stuttgart Staatsoper in Paris and Stuttgart. Locally she will be performing Judith Weir's *King Harald's Saga* and the world premiere of Andy Vores's *Air Baby* with Boston Musica Viva. In addition, she will give recital performances in Jordan Hall and Old South Meeting House. A Tanglewood Music Center Vocal Fellow in 1997 and 1999, Ms. Keusch is on the vocal faculty at College of the Holy Cross in Worcester, Massachusetts.

Reynaldo González Fernández



Born in Matanzas, Cuba, in 1967, Reynaldo González Fernández has been dancing, singing, and playing percussion since early childhood. He has learned and absorbed the rich living traditions of ritual music and dance that have their roots in African Yoruba music, and for which his native city of Matanzas is particularly known. After graduating from the Escuela para Instructores de Arte in 1984, Mr. González became one of the principal dancers and choreographers for the prominent Cuban group Afro-Cuba de Matanzas. He has been dancing professionally for seventeen years, performing on television and throughout Cuba, and on tours of the United States, central Africa, and Europe. In addition to being a performer, Mr. González Fernández is a also a

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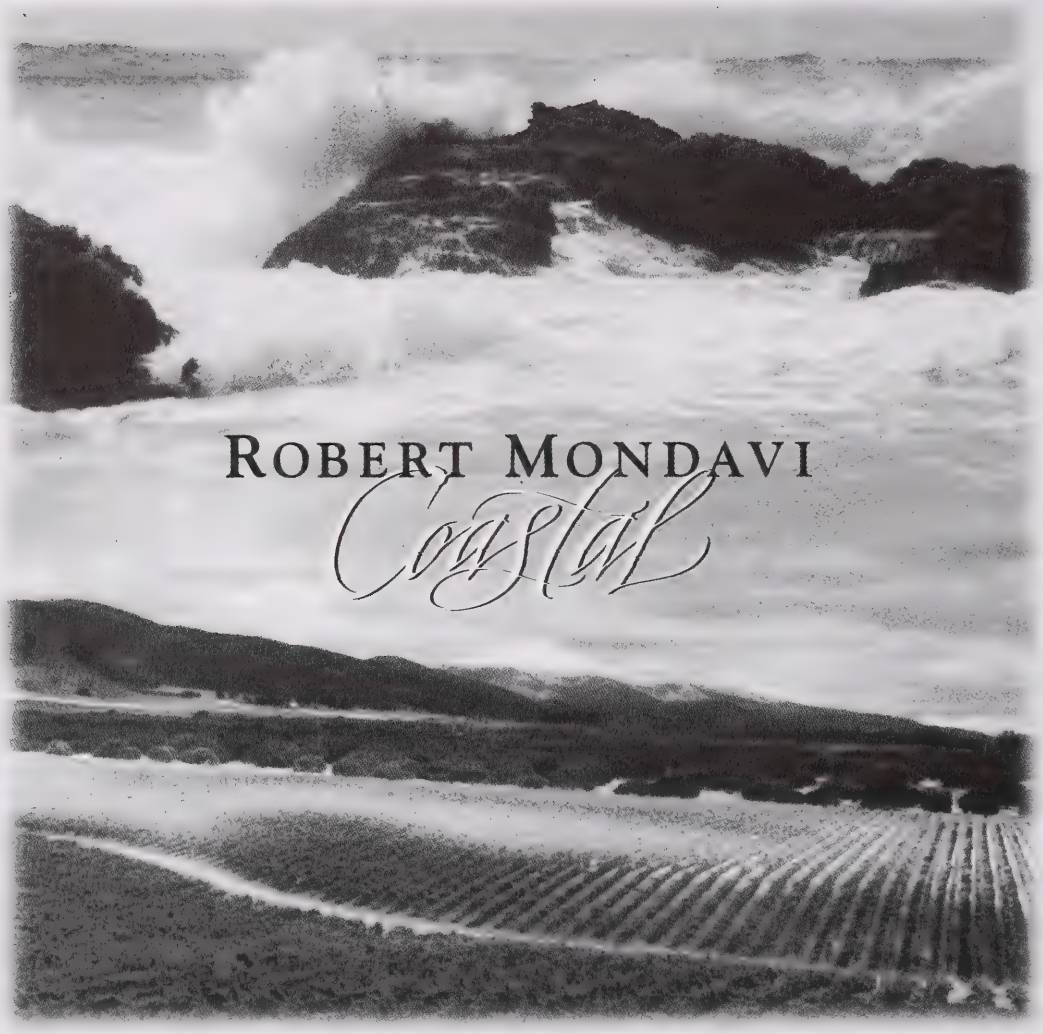
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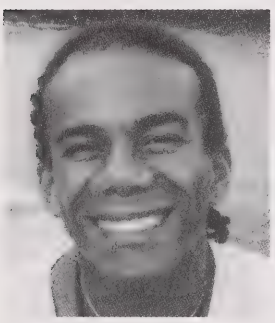
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teacher. He organized workshops and taught extensively in major North American cities during his 1996 tour with Afro-Cuba de Matanzas, and he also gives workshops at the Universidad de Matanzas for students from the United States and Europe. Mr. González plays conga and bata drums, and has vast knowledge of the ritual dances, chants, and rhythms of Yoruba, Bantu, Abakua, and Palo. He spent a year in Africa studying the traditions of Bantu and Tegla de Palo Monte in Angola and the Congo. Since his arrival in the United States in December 1999, Mr. González has been performing and teaching Afro-Cuban dance and percussion throughout New England and in New York City. Last year he gave a presentation at the 31st International Conference on Yoruba Language at Boston University and taught, choreographed, and performed with the African-American Dance Company at Indiana University. He participated in the world premiere performance of Osvaldo Golijov's *La Pasión Según San Marcos* in Stuttgart and in the South American premiere in Venezuela this past fall. This is his Boston Symphony Orchestra debut.

Deraldo Ferreira



Deraldo Ferreira is founder and artistic director of the Brazilian Cultural Center of New England (BCCNE) in Cambridge, Massachusetts, dedicated to promoting and preserving Brazilian culture with special emphasis on Afro-Brazilian culture and performing arts. The BCCNE is home to Group Capoeira Camara Angola and Samba Tremeterra, to which Mr. Ferreira brings a twenty-five-year tenure in Capoeira, an Afro-Brazilian martial art/dance, and a similar lifetime involvement and commitment to samba drumming, musical composition, and choreography. Of equal importance is his talent and experience as an instructor. He has trained hundreds of children, teens, and adults in his own academy in Santos, São Paulo, Brazil, and in his teaching throughout New England and Canada for the past fourteen years. Deraldo Ferreira began studying Capoeira at the age of fourteen, and in 1984 was awarded certification as a *mestre*. Following his success in Brazil, he moved to North America and became one of the first *Capoeiristas* to bring the art form to the United States. This is his Boston Symphony Orchestra debut.

Maria Guinand



Born in Caracas in 1953, Maria Guinand obtained her bachelor's and master's degrees in music from the University of Bristol, England. She studied choral conducting with Alberto Grau and graduated as Director of the Choirs of the Venezuela Youth Orchestra Conservatory. An active teacher since 1976, she has taught music theory, analysis, history of music, harmony, and choir conducting. She has founded several prestigious choirs, including Cantoria Alberto Grau, Cantoria Universitaria Simón Bolivar, and the Orfeón Universitario Simón Bolivar. On several occasions she has taken her choirs to international festivals and competitions, receiving critical acclaim. With Cantoria Alberto Grau she won prizes in the Third Neuchatel International Festival, Switzerland, and in the 37th Polyphonic Guido D'Arezzo Competition, Italy. With the Bach Academy of Venezuela she won the Kulturpreis of the InterNationes Foundation in 1997. Ms. Guinand studied Gregorian Chant interpretation with Luigi Agustoni and Johannes Berchmans-Goeschl, and choral and orchestral conducting under Helmuth Rilling. She has conducted the Caracas Youth Orchestra, the Jóvenes Arcos Chamber Orchestra, and the Simón Bolivar Symphony Orchestra on several occasions. She has been Dean of the Music School Jose Angel Lamas. Maria Guinand is at present director of Music Studies at the Simón Bolivar University, professor of Choral Conducting at the University of Musical Studies, conductor of the Cantoria Alberto Grau and the Orfeón Universitario Simón Bolivar, Associate Conductor of the Schola Cantorum de Caracas, and assistant conductor of Choral-symphonic Performances of the Simón Bolivar Symphonic Orchestra. She was Dean of the Simón

Bolivar National Conservatory, and is now Dean of Academic Programs of the Youth Orchestral Movement, and Latinoamerican's Vice-President of International Federation for Choral Music, organizing the activities of several associations such as Schola Cantorum de Caracas Foundation, Movimiento Coral Cantemos Foundation, Bach Academy of Venezuela, and the National Academy for the Gregorian Chant. Frequently invited to give master classes in the United States, she is currently editor of the "Musica de Latinoamerica" collection at Earthsongs, a music editorial house. Ms. Guinand was conductor for the premiere performances of Osvaldo Golijov's *La Pasión Según San Marcos*.

Orquesta la Pasíon

The ensemble Orquesta La Pasión was formed for the premiere performances of *La Pasión Según San Marcos*. Its members cooperated and collaborated with Osvaldo Golijov for several months in creating and preparing the production. In his score Golijov acknowledges the contributions to the score made by its musicians: **Mikael Ringquist**, the percussion leader, led the composer through the forest of Afro-Cuban sacred rhythms used in numbers 3 through 6, 17, and 29 and advised Golijov on the instrumentation for all the Latin American rhythmic numbers. He brought to the orchestra the talented young Batá players **Ruskin Vaughn** and **Damián Padró**, who also contributed ideas for many of the rhythms in the piece: their fundamental role can be thought of as the "continuo" group in Bach's music. Golijov notes that without their help he wouldn't have been able to fulfill his vision for this Passion. **Michael Ward-Bergeman** invented the accordion "shivering" technique used for the Voice of God in numbers 1, 2, and 34, and was responsible for the sound design of the whole piece. Pianist, arranger, and percussionist **Gonzalo Grau** composed the "Moñas" section in number 8 and arranged the brass sections for numbers 8, 11, and 22. He also advised Golijov in two of the Flamenco numbers, 10 and 28 (in which he plays the Cajón) and acted as Music Director of the Latin numbers during the rehearsals in Boston before the world premiere. **Aquiles Báez** improved dramatically the guitar writing in number 19, the "Agony," considered by Golijov to be the heart of the work; transcribed the African prayer used as basis for number 9, and arranged the Cuban Tres parts in numbers 8, 11, 20, 22, and 30. **David Peña**, who plays percussion tonight, was the virtuoso solo double bassist at the world premiere in Stuttgart. BSO Assistant Principal **Lawrence Wolfe** is the solo double bassist in the present performances.

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Schola Cantorum de Caracas

The Schola Cantorum de Caracas was founded in 1967 by Professor Alberto Grau, who has been its conductor ever since. Currently he shares these duties with Professor Maria Guinand. Schola Cantorum's wide repertory includes compositions of the Spanish, Italian, French, and English Renaissance, German and Italian Baroque, and twentieth-century music, including composers from Venezuela and elsewhere, a broad collection of Venezuelan folk and Latin-American music, and numerous new choral-symphonic works. International tours have taken them to the United States, Canada, Mexico, and throughout Europe and South America. They were awarded first prize in polyphony in the 22nd International Polyphonic Contest Guido D'Arezzo in Italy, and have participated in numerous festivals, including the Paris Summer Festival, International Day of Choral Singing in Italy, Spain, and Austria; the Europa Cantat in France and Belgium; the Sacred Music Festival of Popayan in Columbia; the Second International Symposium of Choral Direction in Finland and Estonia; UNESCO's fiftieth anniversary in France in 1995; the Oregon Bach Festival, Eugene, Oregon; Des Moines International Children's Choral Festival, and American Choral Directors Association of Minnesota Convention, among many others. They have made twenty-three recordings of a wide range of new and traditional choral music. In September 2000 they premiered Osvaldo Golijov's *La Pasión Según San Marcos* as part of the "Passion 2000" concerts at the European Musikfest in Stuttgart, followed by a performance in Venezuela.

Schola Cantorum de Caracas
Maria Guinand, Chorus Director

Sopranos I
Rosalba Alvarez
Maria Alejandra Castellano
Adrian Gonzales
Rima Ibrahim
Dora Júrica
Rossana Rizzo
Miriam Rojas
Maria Alejandra Santiago
Laura Vaamonde
Blanca Yegres

Soprano II
Magda Albarracin
Mariana Aranguren
Zuribel Di Martino
Marilú Espinosa
Maria Leticia Gonzales
Isabel Hernandez
Liliana Manzano
Iris Morales
Ana Maria Raga
Amarilys Reyes

Alto I
Luimar Arismendi
Vilma Cedeño
Yolanda Gomez
Sussiré Hernandez
Flor Martinez
Maria Antonieta Parra
Zenaida Vasquez

Alto II
Gioconda Cabrera[1]
Marina Dusmet
Joseline Hernandez
Virginia Largo
Lisbeth Rojas[2]
Maibel Troia

Tenor I
Said Barrios[3]
José Eduardo Castillo
Alberto De Souza
Julio Felce[4]
Daniel Gonzales

Tenor II
Miguel Castro
Victor Gonzales[5]
Daniel Mujica
Ernesto Rodriguez

Baritone
Andrés Ferrer[6]
Alejandro Figueroa
Héctor Ibarra
José Gilberto Manrique
Roberto Medina
Pedro Torrealba

Bass
Samuel Davila
Pablo Morales[7]
Jesús Ochoa[8]
Carlos Rojas
Jorge Sequera
Osvaldo Gil

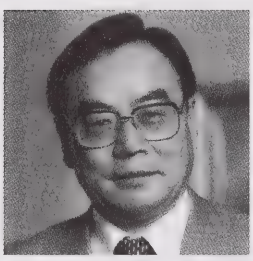
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[1]Solo in sections No. 8, 20, 22
[2]Solo in No. 18
[3]Solo in Nos. 20, 22
[4]Solo in Nos. 11, 12
[5]Solo in Nos. 20, 22
[6]Solo in Nos. 20, 22
[7]Solo in Nos. 20, 22
[8]Solo in Nos. 20, 22

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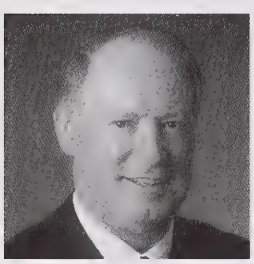
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For more information, contact Patricia Kramer, Associate Director, Corporate Programs, at (617) 638-9475.



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President, NEC Corporation

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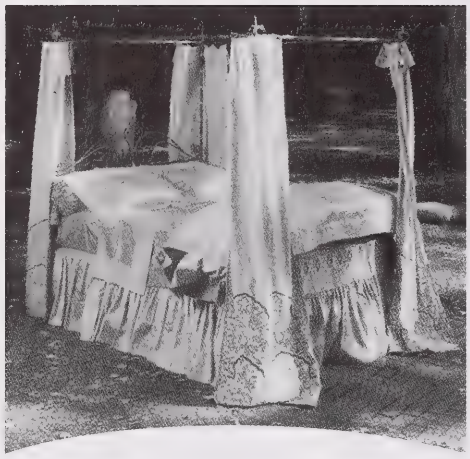
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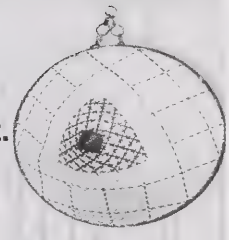
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NEXT PROGRAM. . .

Wednesday, February 14, at 7:30 (Open Rehearsal)
Thursday, February 15, at 8
Friday, February 16, at 1:30
Saturday, February 17, at 8
Tuesday, February 20, at 8

Pre-Concert Talks by John Daverio (February 14 rehearsal; 16, 17) and Jessie Ann Owens (February 15, 20)

SEIJI OZAWA conducting

J.S. BACH — Mass in B minor, BWV 232
(Commemorating the 250th anniversary of Bach's death)

Missa
Kyrie
Gloria

INTERMISSION

Symbolum Nicenum (Credo)
Sanctus
Osanna, Benedictus, Agnus Dei,
et Dona Nobis Pacem

BARBARA BONNEY, soprano
ANGELIKA KIRCHSCHLAGER, mezzo-soprano
JOHN MARK AINSLEY, tenor
THOMAS QUASTHOFF, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Though its origins are shrouded in mystery, Bach's Mass in B minor has long been considered a pinnacle of Western art music. There is no record that the work ever received a complete performance in Bach's lifetime, and the individual sections of the Mass were undoubtedly composed separately for different occasions. Bach seems to have brought these sections together only toward the end of his life, and Bach scholar Christoff Wolff suggests that he intended the work as a whole to serve as a model of his art. Whatever the work's origins and history, any performance of this archetype of the Baroque era is an event. Serge Koussevitzky introduced the Mass to the BSO repertoire in 1931 and repeated it several times during his tenure, but the work's size and complexity have limited its appearance in BSO concerts. Next week's concerts will mark Seiji Ozawa's first BSO performances of the Mass, and the orchestra's first since December 1985, when it was led here by Tanglewood Festival Chorus Conductor John Oliver.

COMING CONCERTS . . .

PRE-CONCERT TALKS: Note that this season the BSO offers pre-performance talks in Symphony Hall prior to *all* BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, February 14, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—February 15, 8-10:25
Friday 'A'—February 16, 1:30-3:55
Saturday 'B'—February 17, 8-10:25
Tuesday 'C'—February 20, 8-10:25

SEIJI OZAWA conducting
BARBARA BONNEY, soprano
ANGELIKA KIRCHSCHLAGER, mezzo-soprano
JOHN MARK AINSLEY, tenor
THOMAS QUASTHOFF, bass-baritone

BACH	Mass in B minor

Thursday, February 22, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 22, 8-9:45
Friday Evening—February 23, 8-9:45
Saturday 'B'—February 24, 8-9:45

SEIJI OZAWA conducting
YO-YO MA, cello
STEVEN ANSELL, viola

WILLIAMS	Cello Concerto
STRAUSS	*Don Quixote*

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Thursday 'D'—March 1, 8-10:10
Friday 'A'—March 2, 1:30-3:40
Saturday 'A'—March 3, 8-10:10
Tuesday 'B'—March 6, 8-10:10

DAVID ROBERTSON conducting
CHO-LIANG LIN, violin

ADAMS	*Naive and Sentimental Music*
PROKOFIEV	Violin Concerto No. 1
JANÁČEK	*Sinfonietta*

Thursday 'A'—March 8, 8-10
Friday 'B'—March 9, 1:30-3:30
Saturday 'A'—March 10, 8-10

BERNARD HAITINK conducting
JACQUES ZOON, flute

STRAVINSKY	Suite from *Pulcinella*
BERNSTEIN	*Halil*, Nocturne for flute and orchestra
BRAHMS	Symphony No. 2

Friday Evening—March 16, 8-10:10
Saturday 'B'—March 17, 8-10:10

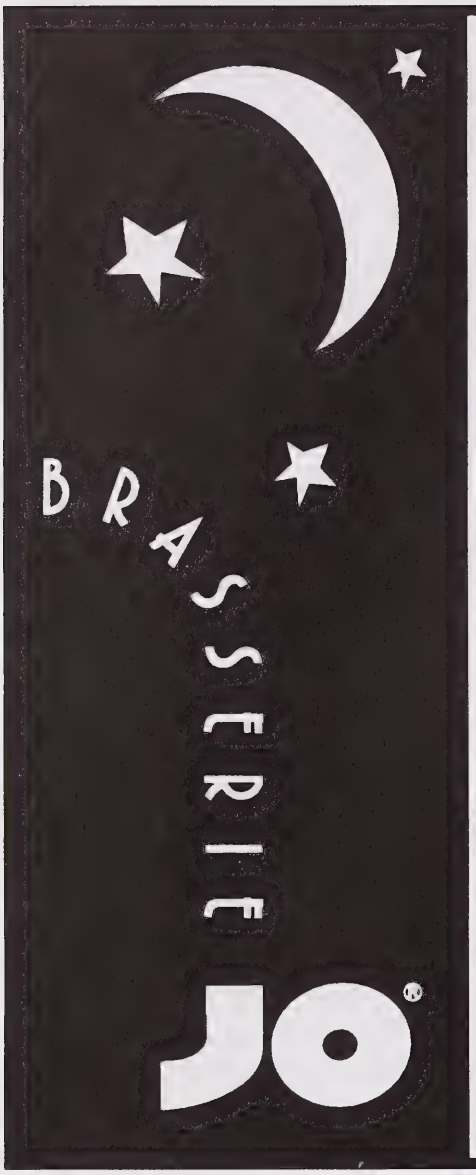
BERNARD HAITINK conducting
FRANK PETER ZIMMERMANN, violin

MARTINŮ	*Fantaisies symphoniques* (Symphony No. 6)
MOZART	Violin Concerto No. 4 in D, K.218
DVOŘÁK	Symphony No. 8

Programs and artists subject to change.

Boston Symphony Orchestra concerts are supported in part by a grant from the Boston Cultural Council, a municipal agency supported by the Massachusetts Cultural Council, a state agency.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-266-1200. Please note that there is a $3.25 handling fee for each ticket ordered by phone or over the internet.



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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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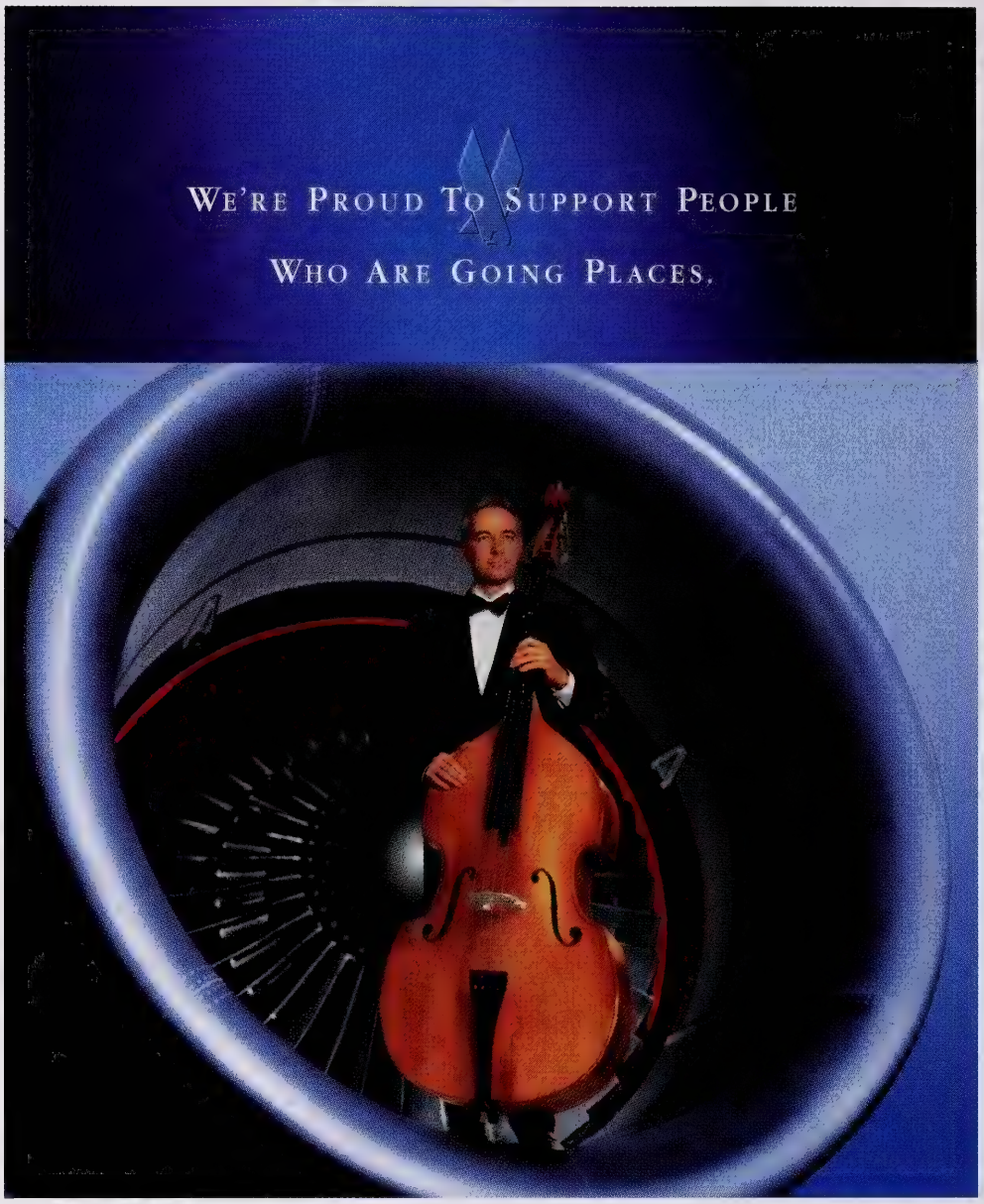
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THOMAS MARTIN, clarinet, bass clarinet, and basset horn

STRAVINSKY — Three Pieces for String Quartet

♩ = 126
♩ = 76
𝅗𝅥 = 40

Ms. BEWICK, Ms. KANG, Ms. FAGERBURG, and Mr. YOUNG

MOZART — Prelude (Adagio) and Fugue in D minor, K.404a, No. 1 (the fugue arranged from Bach's *Well-tempered Clavier*, Book I, No. 8, in D-sharp minor), for string trio

Ms. BEWICK, Ms. FAGERBURG, and Mr. YOUNG

GOLIJOV — *The Dreams and Prayers of Isaac the Blind* (1994)

Prelude: Calmo, Sospeso
I. Agitato—Con Fuoco—Maestoso—Senza Misura, Oscilante
II. Teneramente—Ruvido—Presto
III. Calmo, Sospeso—Allegro Pesante
IV. Postlude: Lento, Liberamente

Ms. KANG, Ms. BEWICK, Ms. FAGERBURG, Mr. YOUNG, and Mr. MARTIN

Igor Stravinsky (1882-1971)
Three Pieces for String Quartet

The three short pieces for string quartet were composed in 1914, the year after the first performance of *Le Sacre du printemps*, which had established Igor Stravinsky instantly as the most significant composer of the age; they are dedicated to the conductor Ernest Ansermet. They have little connection, if any, with the traditional treatment of the string quartet medium, and for that reason they aroused both resentment and incomprehension. In 1924 George Dyson quoted part of the second piece in his book *The New Music* and commented, "If this type of passage has any proper place in the art of the string quartet, then the end is near."

Stravinsky actually seems to have conceived the pieces as individual, self-sufficient treatments of different moods. This is clear from the titles he applied to them when he orchestrated them in 1928 as part of his Four Studies for Orchestra; there the three movements derived from the string quartet work were called "1. Dance; 2. Eccentric; 3. Canticle." The second movement was inspired by a famous clown, Little Tich, whom Stravinsky saw in London in the summer of 1914. The last movement, with its stately, hieratic motion and alternations of register, foreshadows the *Symphonies of Wind Instruments* (1920). Late in his life, the composer declared that the last half of the third piece contained some of the best music that he wrote in this period.

—Steven Ledbetter

Wolfgang Amadè Mozart (1756-1791)
Prelude and Fugue in D minor, K.404a, No. 1, for string trio

In 1782, not long after settling permanently in Vienna, Mozart made the acquaintance of Baron Gottfried van Swieten, a musical enthusiast who figured significantly in the life of Haydn as well as Mozart. Van Swieten had a strong interest in the music of the late Baroque, which was then seldom heard in Vienna. Mozart quickly found his way to van Swieten's musical matinée every Sunday. The assembled guests would sing through the Handel oratorios (then scarcely known outside of England), during which Mozart played from the full score at the piano and sang one of the parts while at the same time correcting the mistakes of the others! He also played through works by various members of the Bach family. These caught his interest, and he sent home to Salzburg for copies of fugues by J.S. Bach and also by his sons C.P.E. and W.F. Bach. Six of these fugues he copied out in an arrangement for string trio and added new preludes, which may be original, to some of them. He also took five of Bach's keyboard fugues from the second book of the *Well-tempered Clavier*, arranging them for string quartet (K.505). It is the first of the arrangements for string trio (collectively catalogued by Köchel as K.404a), with the fugue based upon the D-sharp minor fugue from Bach's *Well-tempered Clavier*, Book I, transposed by Mozart to D minor, that will be heard here.

—Steven Ledbetter

Osvaldo Golijov (b.1960)
The Dreams and Prayers of Isaac the Blind

Osvaldo Golijov was born in Argentina, the son of Eastern European Jewish immigrants in an officially Catholic, Spanish-speaking country. He studied composition with Gerardo Gandini in Argentina and with Mark Kopytman in Israel. Ultimately he settled in the United States, where he earned his doctorate at the University of

Pennsylvania under George Crumb. He now lives near Boston. Golijov was a Tanglewood Composition Fellow in 1990 and won the TMC's Fromm Commission that year. When Golijov's Fromm Commission piece, *YIDDISHBBUK*, was premiered at Tanglewood in 1992, Golijov became acquainted with the Kronos Quartet, who performed there that summer. Their collaboration began when Golijov wrote *K'vakarat* for Kronos and Cantor Misha Alexandrovich; since that time Kronos has performed and recorded many of the composer's works, including *The Dreams and Prayers of Isaac the Blind*, which was commissioned by the Cleveland Quartet, who toured it with clarinetist Giora Feidman but disbanded before having a chance to record it themselves.

The success of the recording of *The Dreams and Prayers* in 1997 gave Golijov a much higher profile with general audiences, but he was already respected in musical circles. In 1996 Helmuth Rilling invited Golijov to the Oregon Bach Festival, where his *Oceana* was performed. This led to Rilling's commission for *La Pasión Según San Marcos* for the International Bachakademie's "Passion 2000" concerts, which took place in September 2000; this week the Boston Symphony Orchestra is giving that piece its first United States performances. Last season, the BSO premiered the string orchestra version of Golijov's *Last Round*. The composer has also received commissions from the Spoleto USA Festival, New York's Lincoln Center, and the Minnesota Orchestra, among others. He is an Associate Professor at the College of the Holy Cross in Worcester and is on the faculties of the Tanglewood Music Center and Boston Conservatory.

Isaac the Blind was a Kabbalist rabbi of the Middle Ages who taught that everything in the universe derives from combinations of the Hebrew alphabet's letters. In the notes for the recording Golijov calls the piece "a kind of epic, a history of Judaism. It has Abraham, exile, and redemption." He further describes the piece:

> In the prelude, the music is like a celestial accordion, rising and falling like breathing...like air...then the air is transformed into a pulse and heart.
>
> The whole first movement is a heartbeat that accelerates wildly...becoming frantic. It's built on a single chord, reading like a monolith. The quartet obsesses in eighth-notes, the clarinet starts a huge line in long notes, but zooms in and is caught up in the gravitational spin. The forces of God and man, they never unite, but they do commune; you can hear the *dybbuk* and the *shofar*, searching for a revelation that is always out of reach.
>
> The second movement opens with a hesitating, irregular pulse, a skipping heartbeat, the rhythm of death. The violin and the clarinet hold forth in monologue at the same time, like those Bashevis Singer stories told in a poorhouse on a winter night. The same four notes, the same theme, playing in endless combinations.
>
> Kronos is an accordion in the prelude, a klezmer band in the second movement; now, in the third movement, it's a shepherd's magic flute. The last movement was written before all the others. It's an instrumental version of *K'vakarat*.... In this final movement, hope is present but out of reach.

The klezmer style of *The Dreams and Prayers of Isaac the Blind* is but one manifestation of Golijov's diverse musical interests, which include the Western classical tradition, tangos of Argentina, and dance and popular music of Latin America. Klezmer is a style of music performed at festive occasions in Jewish Eastern Europe. Typically the ensemble is mixed, but violin and clarinet are two characteristic instruments. The klezmer inflections of *The Dreams and Prayers* are primarily in the clarinet's voice, with its mournful "bent" pitches reminiscent of both Hebrew chant and Eastern European folk music.

—Robert Kirzinger

Formed in 1997 by four members of the Boston Symphony Orchestra who wished to explore the rich heritage of string quartet literature, the **Renard Quartet** takes its name from the French word meaning "fox."

Born in Honolulu, Hawaii, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. A frequent performer in Boston-area recitals and chamber music concerts, Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute of Music in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has appeared as concertmaster and soloist with the New England Philharmonic and has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Nimomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. Ms. Fagerburg can be heard frequently in Prelude Concerts at Symphony Hall and in chamber music concerts in the Boston and Berkshire areas. A graduate of the New England Conservatory of Music, she was a Tanglewood Music Center Fellow in 1980. Ms. Fagerburg's teachers included Heidi Castleman and Eugene Lehner at the New England Conservatory, and Abraham Skernick at the Cleveland Institute of Music. Before joining the Boston Symphony she was a member of the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Emmanuel Music, and the Boston Ballet Orchestra.

Cellist **Owen Young** joined the Boston Symphony during the 1991 Tanglewood season. Mr. Young's many appearances as soloist have included the Pittsburgh Symphony and the Boston Pops. Besides teaching cello privately, he coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. A *cum laude* graduate of Yale University, he was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. Mr. Young was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony Orchestra in 1991.

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet; he is now the BSO's associate principal clarinet and E-flat clarinetist, and principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, he received his bachelor's degree from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. Mr. Martin performs frequently as a recitalist, chamber musician, and clinician throughout North America. In 1997 he received a lifetime achievement award from the Alice Helen Stahl Institute for his accomplishments in music and community service. He has been a faculty member at the New England Conservatory since 1991 and was recently named to the music faculty of Boston University.

2000–2001

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BSO

The Hamilton Osgood Memorial Fund for Guest Artists
February 15-20, 2001

The appearance of this week's vocal soloists is made possible in part by a gift in memory of Hamilton Osgood. Born in 1907 in Geneva, Switzerland, Hamilton Osgood acquired a love of music from his family. His father, George Laurie Osgood, conducted the glee club and orchestra at Harvard College and was a teacher, composer, and conductor. Hamilton's brother, John Lowell Osgood, was a violinist of concert caliber who performed throughout Europe. Hamilton Osgood was educated in England and attended Oxford University. In 1928, he and his wife moved to their new home in Chestnut Hill, Massachusetts, where music was almost always heard playing from the gramophone and later from 33rpm recordings. Hamilton built a considerable collection of these, and rare were the moments when the turntable was empty. The Boston Symphony Orchestra was very dear to Hamilton Osgood. He attended concerts often, and also listened weekly to the radio broadcasts over WGBH. Hamilton served as the U.S. Managing Director of Raleigh Cycles of England and retired in 1965. He then joined WGBH and founded the WGBH Auction, working as a volunteer, partly in gratitude for the years of broadcasts he had enjoyed so much. He died in July 1997.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. This week, Jessie Ann Owens of Brandeis University (February 15, 20) and John Daverio of Boston University (February 16, 17) discuss Bach's B minor Mass. Next week, BSO Director of Program Publications Marc Mandel (February 22 rehearsal; 23) and Helen M. Greenwald of New England Conservatory (February 22 concert; 24) discuss music of John Williams and Richard Strauss. The following week, Harlow Robinson of Northeastern University discusses music of John Adams, Prokofiev, and Janáček (March 1, 2, 3, 6).

Chamber Music Teas at Symphony Hall

Chamber Music Teas offer chamber music performed by members of the Boston Symphony Orchestra this season on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas include tea and coffee, baked refreshments, and an hour-long chamber music performance; doors open at 1:30 p.m. and the concert starts at 2:30 p.m. The next Chamber Music Tea is scheduled for Friday, February 23, when violinists Nurit Bar-Josef and Alexander Velinzon, violist Edward Gazouleas, and cellist Joel Moerschel perform music of Martinů and Tan Dun, and Dvořák's String Quintet in E-flat, Opus 97. Tickets are $12. For more information or to order tickets, call (617) 266-1200.

BSO Members in Concert

BSO members Tatiana Dimitriades, violin, Edward Gazouleas, viola, and Ronald Feldman, cellist, are among the performers in the Boston Conservatory Chamber Players' "All-American Presidents Day Program" on Sunday, February 18, at 4 p.m. in Seully Hall at the Boston Conservatory, 8 The Fenway. The program includes Martin Amlin's Trio Sonatina for flute, clarinet, and piano, the Sonata for Violin and Piano of Amy Beach, and Ned Rorem's *Santa Fe Songs* featuring special guest Robert Honeysucker, baritone. Tickets are $16 general admission ($12 conservatory Friends and alumni, $5 students).

BSO members Nancy Bracken, violin, Burton Fine, viola, and Joel Moerschel, cello, join pianist Jerome Rosen and soprano Susan Consoli on Sunday, February 25, at 3 p.m. at the Longy School of Music, 1 Follen Street, Cambridge, for a program including Bach's C minor violin sonata, BWV 1017, Schumann's song cycle *Frauenliebe und -leben*, and Brahms's A major piano quartet, Opus 26. General admission is $20 ($10 students and seniors). For more information call (978) 363-5704.

The Concord Chamber Music Society, BSO violinist Wendy Putnam, director, offers

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SATURDAY CONCERTS AT SYMPHONY HALL

Tickets are required. **Concert time: 2pm**
Funded in part by The Paul and Edith Babson Foundation and The Fuller Foundation.

January 20 **Jazz and Latin Music**
February 24 & March 3 **World Music**
Additional concerts to follow, through April.

FREE TOURS OF SYMPHONY HALL

The first Saturday of every month at 1:30pm (March 3, tour will begin at 1pm) • Tuesdays at 9am • Wednesdays at 4:30pm and at 1pm • At 1pm prior to the free Saturday afternoon concerts. For further information please contact the Volunteer Office at **(617) 638-9390.**

SUNDAY COMMUNITY CONCERTS

Chamber music performances by members of the BSO. Reservations are required. Sponsored by State Street. **Concert time: 3pm**

January 21 **Brooks Concert Hall, Holy Cross College, Worcester**
February 11 **Pickman Hall, Longy School of Music, Cambridge**
February 25 **Striar JCC/Fireman Campus, Stoughton**
Additional concerts to follow, through April.

TRAVELING CENTENNIAL EXHIBIT

Featured at the following Boston-area public libraries.
Sponsored by the Harcourt General Charitable Foundation.

February **Charlestown Branch,** 179 Main Street
March **Somerville Public Library,** 79 Highland Avenue
Also at additional locations, through June.

For tickets, reservations, or further information, please call the Centennial Information Line at (617) 638-9424.

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a program of woodwind quintets from continental Europe and New England, including music of Rossini, Nielsen, Arthur Berger, and others, performed by BSO members Fenwick Smith, flute, Thomas Martin, clarinet, Mark McEwen, oboe, Gregg Henegar, bassoon, and Jonathan Menkis, horn, on Sunday, March 4, at 2:30 p.m. at the First Parish in Concord, 20 Lexington Road. Tickets are $16 ($8 students, seniors, and children). For more information visit the CCMS website at www.concordchambermusic.org.

Former BSO concertmaster Joseph Silverstein is soloist in the Brahms Violin Concerto with Max Hobart leading the Civic Symphony Orchestra on Sunday, March 4, at 3 p.m. in Jordan Hall at the New England Conservatory, part of a program also including Berlioz's *Roman Carnival* Overture and Thomas Oboe Lee's Symphony No. 4, *War and Peace*, with soprano Peggo Horstmann Hodes. Tickets are $25 and $20. For more information call (617) 923-6333.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon BSO concerts, consider taking the bus from your community directly to Symphony Hall. Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; the Maine and New Hampshire seacoast area; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Tours of Symphony Hall

Throughout the Symphony Hall Centennial Season, the BSO offers free public tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (except March 3, when tours will begin at 1 p.m.), Tuesdays at 9 a.m., and Wednesdays at 4:30 p.m. Tours begin at the Massachusetts Avenue entrance on Tuesdays, and at the Cohen Wing entrance on Wednesdays and Saturdays. For further information, or to schedule group tours, please contact the Volunteer Office at (617) 638-9390.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund
fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

*Elita Kang
Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave

A Brief History of the Boston Symphony Orchestra

Now in its 120th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-2001 season celebrates the centenni-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

al of Symphony Hall, and the rich history of music performed and introduced to the world here since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boson Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addi-



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

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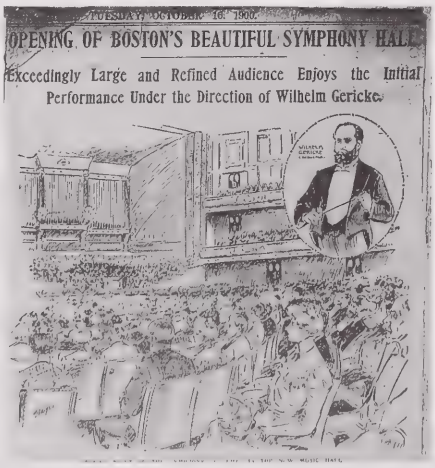
EQUAL HOUSING LENDER

tion, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-eighth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2000-2001 Symphony Hall Centennial Season brings the world premieres of newly commissioned works from John Corigliano and Tan Dun. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


TUESDAY, OCTOBER 16, 1900.

OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL

Exceedingly Large and Refined Audience Enjoys the Initial Performance Under the Direction of Wilhelm Gericke.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

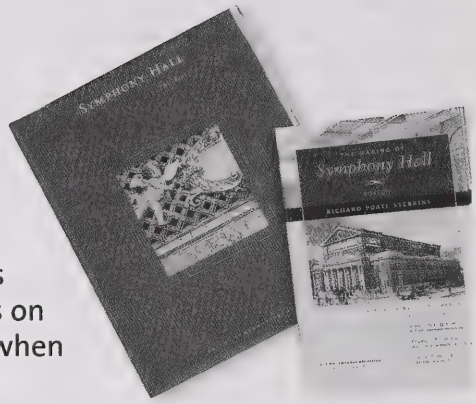
Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

BOSTON SYMPHONY ORCHESTRA
Symphony Hall Centennial Season

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The Making of Symphony Hall
Experience the creation of one of the world's most acoustically renowned concert halls with this detailed narrative on the construction of Symphony Hall, 1892-1900.
Price: $24.95

Symphony Hall: The First 100 Years
Writers, photographers, artists, and musicians contribute their unique personal perspectives on the hall, affirming that it is as alive today as when the doors first opened in 1900!
Price: $40.00



Call (617) 638-9383 or visit *www.bso.org*. Or visit the Symphony Shop: Tues-Fri 11am-4pm; Sat noon-6pm; and from one hour before concert time through intermission.

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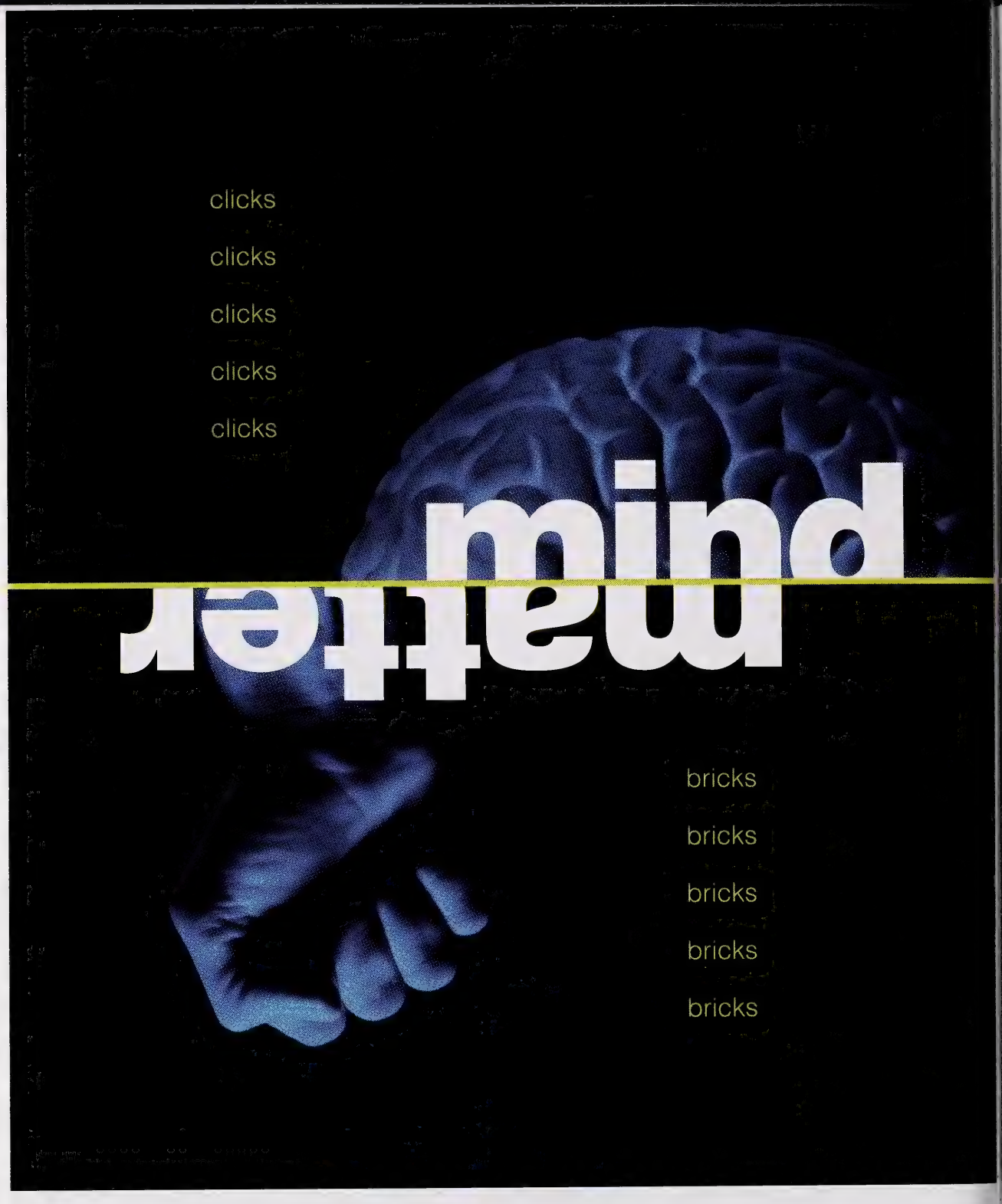
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releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."



Architect's rendering of Symphony Hall

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to

CELEBRATING THE SYMPHONY HALL CENTENNIAL...
From the New York Daily Tribune of Tuesday, October 16, 1900

THE NEW SYMPHONY HALL IN BOSTON

SOCIAL ASPECT OF THE OPENING

Character of the Audience–People Who Were Present.

[BY TELEGRAPH TO THE TRIBUNE]

Boston, Oct. 15.—If one wished to tell who were present at the opening of the new music hall this evening he would have to transcribe a large portion of Boston's society blue book. The representatives of art, learning, business and society were out in force. Had it been a New-York affair it would doubtless have looked more brilliant, for the people of New-York take to gay raiment more generally and more quickly than the people of Boston. Nevertheless, it was a most brilliant audience for Boston. A large number of dress coats is seldom seen, but the women preserved the general Jenny Wren kind of sobriety in color. During the symphony season evening gowns and clawhammer dress coats are seldom seen here, whereas they are the rule at the Philharmonic concerts and similar entertainments in New-York. But the list of patrons of the symphony concerts runs much deeper into the social list here than do the corresponding lists in New-York. Here the symphony concerts stand not only for themselves in the department of artistic entertainment, they also fill the place that opera does in New-York. But Boston has learned to affect a disregard for gala dress which would sadly interfere with New-York's enjoyment of anything which brings a few hundred people together. Boston begins hurrying out of its concert rooms ten minutes or so before the end of the programme is reached in order to catch suburban trains and streetcars. The unattractive appearance of the old music hall was calculated to encourage this unsocial behavior. It is among the dreams of some young social philosophers that the order of things may bring about changes in the attitude of Boston's people toward life. After they have come to admire their own appearance in the cheery surroundings, in the cheery environment which Symphony Hall offers them, it is thought that they will have less desire to hurry from each other's presence. Then they may gradually learn to don festive attire and eventually offer restaurants inducements to keep their lights burning and doors open later than 11 o'clock at night. But perhaps these young people are merely dreamers whose experiences in New-York have made them forget the seriousness and solemnity of artistic enjoyment....

FROM THE STAGE...

I consider Symphony Hall to be one of the two or three greatest acoustical concert environments in the world. The "BSO sound" is a direct result of the acoustical environment we work in every day. To a great extent the hall shapes the characteristic sound of any symphony orchestra, and a great hall encourages and supports a great orchestra. Likewise a poor acoustical environment over the long term can do great damage to an orchestra. I am a bassist and I know that there are resonant spots on the Symphony Hall stage that are unbelievably "golden." It is very easy to produce a rich bass sound in the hall. Just playing in this hall every day will probably add ten years to my career!

—Edwin Barker
BSO principal double bass

the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

In Memoriam

Kenneth Haas
July 8, 1943–January 13, 2001



This week's performances of the B minor Mass are dedicated to the memory of Kenneth Gregg Haas, who was managing director of the Boston Symphony Orchestra from 1987 to 1996. Born in Washington, D.C., Ken Haas grew up in Brooklyn and on Long Island; he graduated in 1964 from Columbia University, where he majored in English literature. Though his first full-time job was editing science textbooks for Prentice-Hall, he also held jobs as technical director and stage manager for a number of theater companies, including the Columbia Players, the Actors Workshop, and the Repertory Theatre of Lincoln Center. In 1967 he joined the managerial staff of the New York Philharmonic as producer of André Kostalanetz's Promenade Concerts. He joined the staff of the Cleveland Orchestra in 1970, became general manager of the Cincinnati Symphony in 1975, and became general manager in 1976 of the Cleveland Orchestra, where he remained until coming to Boston in 1987. His nine-year tenure as the BSO's managing director encompassed the appointment of Keith Lockhart as Pops Conductor and the opening of Seiji Ozawa Hall at Tanglewood. He served in advisory roles with the National Endowment for the Arts and the American Symphony Orchestra League. It was also in Boston that he met, and married, Signe Johnson. In 1996 Ken suffered a massive heart attack, after which he underwent therapeutic treatment at centers in Texas, New Hampshire, and, from 1998, Newton Upper Falls.

Ken stood six feet, seven inches tall—a "gentle giant," Seiji Ozawa called him. In Cleveland he rode his twelve-speed bicycle thirty miles from Cleveland to the Cleveland Orchestra's summer home at the Blossom Festival. More recently, he twice participated in the Boston-New York AIDS Ride. He loved books; he loved movies; he loved theater; he loved music; he loved discussing everything that interested him, including the fine points of grammar and punctuation. He had a keen intelligence and subtle wit; one saw it in his eyes. In conversation, it was clear that he knew how to listen, that he absorbed and considered every word spoken to him. This went a long way in his work as an administrator and adjudicator. His judgments were thoroughly considered: he was tough, but he was fair.

In April 1998 members of the Boston Symphony Orchestra, Cincinnati Symphony Orchestra, Cleveland Orchestra, and New York Philharmonic came together with conductors Pierre Boulez, Christoph von Dohnányi, Kurt Masur, and Seiji Ozawa, and guest artist Itzhak Perlman, in a benefit concert "For Ken" at Symphony Hall, the proceeds from which were used to support his continuing care. Ken was present on that occasion, and he returned to Symphony Hall numerous times afterwards to attend Boston Symphony concerts, as recently as the week of his death. Each time Ken came back here, he was happy to greet friends and colleagues, who were in turn happy and moved to see him. On January 17, 2001, in Wellesley Hills, a memorial service celebrating his life was filled to overflowing.

Ken is survived by his wife, Signe; their son, John Kenneth (Jake); his mother, Eunice Haas; a sister, Lenore Jones; a brother, Charles; two daughters—Elizabeth and Amanda—from his marriage to his first wife, Barbara Haas; and two grandchildren. All of them are in our thoughts as we remember Kenneth Haas with music this week.

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These performances are dedicated to the memory of Kenneth Haas.

J.S. BACH — Mass in B minor, BWV 232
(commemorating the 250th anniversary of Bach's death)

Missa
Kyrie
Gloria

INTERMISSION

Symbolum Nicenum (Credo)
Sanctus
Osanna, Benedictus, Agnus Dei,
et Dona Nobis Pacem

BARBARA BONNEY, soprano
ANGELIKA KIRCHSCHLAGER, mezzo-soprano
JOHN MARK AINSLEY, tenor
THOMAS QUASTHOFF, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 37.

The Tanglewood Festival Chorus and vocal soloists' performances this week are made possible, in part, by support from the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

The appearance of this week's vocal soloists is also made possible, in part, by a gift in memory of Hamilton Osgood.

The evening concerts will end about 10:25 and the afternoon concert about 3:55.

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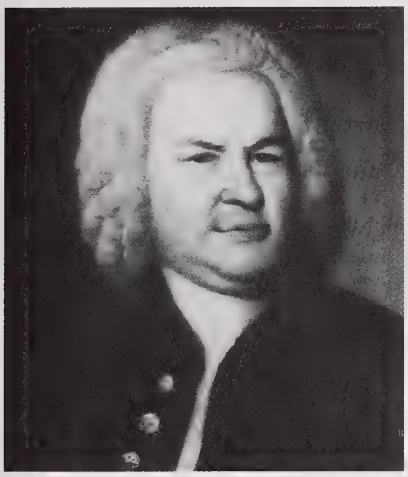
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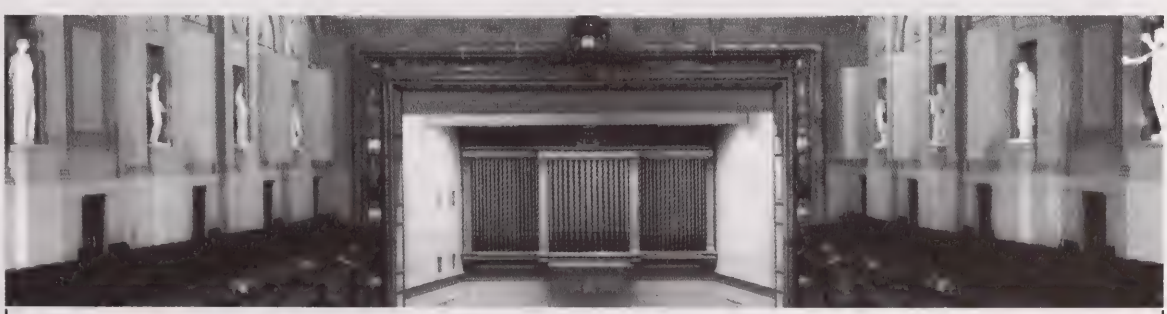
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Johann Sebastian Bach
Mass in B minor, BWV 232



Johann Sebastian Bach was born in Eisenach, Thuringia, on March 21, 1685, and died in Leipzig on July 28, 1750. The various sections of the B minor Mass were composed over an extended period of time and compiled into a single manuscript only near the end of Bach's life, in 1748-49, as discussed below. There is no record of a complete performance in Bach's lifetime; details of some early European performances are also given below. The first documented American performance was of eleven selections (six choruses and five solos) given under Theodore Thomas's direction as part of the Cincinnati May Festival on May 19, 1886. Twelve selections (six choruses, six solos) were performed in Boston's Music Hall by the Handel & Haydn Society under Carl Zerrahn on February 27, 1887, with an orchestra of fifty, a chorus of 432, and soloists Lilli Lehmann, Mary How, George J. Parker, and Jacob Benzing. The first complete performance in this country was given on March 27, 1900, at the Moravian Church in Bethlehem, Pennsylvania, by the Bach Choir of Bethlehem led by its founder, J. Fred Wolle, with thirty instrumentalists, an eighty-member chorus, and soloists Kathrin Hilke, Luch Brickenstein, Mrs. W.L. Estes, Nicolas Douty, and Arthur Beresford. Another complete performance followed soon after, on April 5, 1900, at Carnegie Hall in New York, with Frank Damrosch leading the Oratorio Society and soloists Gertrude May Stein, Nicholas Douty, Joseph Baernstein, and Sara Anderson, an announcement for the performance stating that the work "has never been given in this country in anything like its entirety."

Serge Koussevitzky led the first Boston Symphony performance of the B minor Mass as part of a Bach Festival on March 24, 1931, following this five days later with a performance to benefit the orchestra's Pension Fund; the soloists were Amy Evans, Margaret Matzenauer, Richard Crooks, and Fraser Gange, with the Harvard Glee Club and Radcliffe Choral Society. Koussevitzky led ten further BSO performances between 1932 and 1950, including six more Pension Fund performances in Boston, and performances in 1940 and 1950 at Tanglewood. Since then, the B minor Mass has been performed in Boston Symphony concerts under Charles Munch (with Adele Addison, Florence Kopleff, John Mc-



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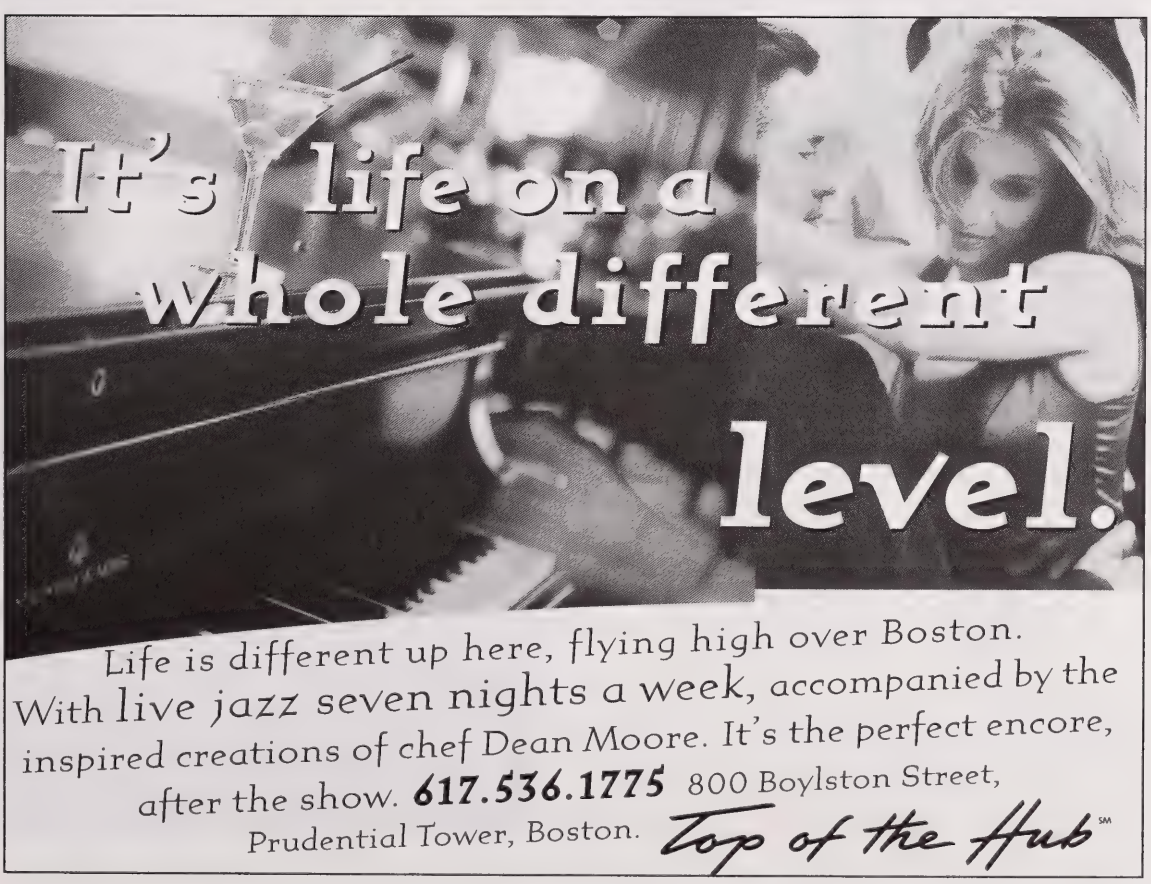
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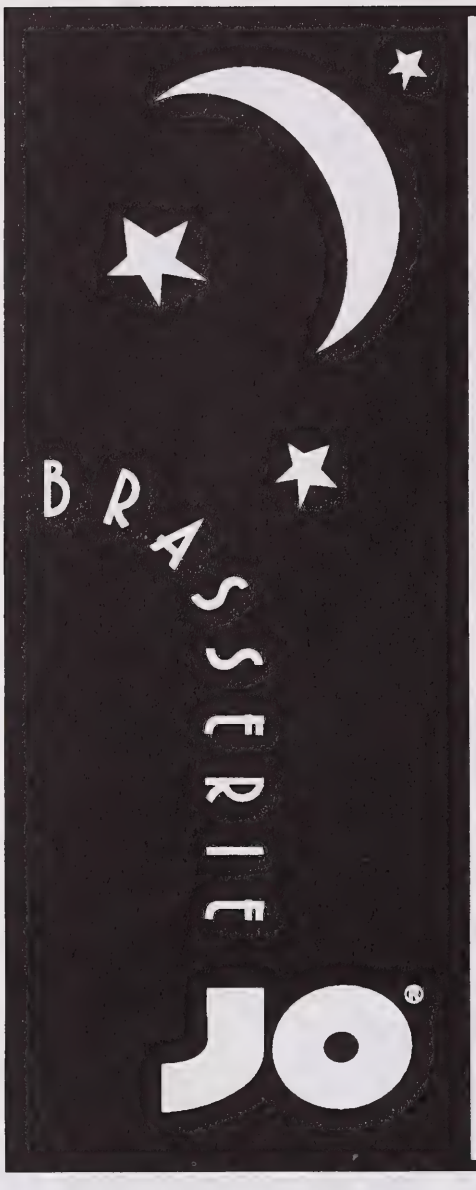
Collum, Donald Gramm, the Harvard Glee Club, and Radcliffe Choral Society), G. Wallace Woodworth (with Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm, and the Harvard-Radcliffe Choral Society), Erich Leinsdorf (the most recent Tanglewood performance, on July 15, 1967, with Helen Boatwright, Betty Allen, Florence Kopleff, Gene Bullard, Tom Krause, the Tanglewood Choir, and the Berkshire Chorus), and John Oliver (the most recent subscription performances, in December 1985, with Margaret Marshall, Katherine Ciesinski, John Aler, Benjamin Luxon, and the Tanglewood Festival Chorus).

The score calls for a five-part chorus (soprano I and II, alto, tenor, and bass) for most of the work, four parts in a few movements, six in the Sanctus, and eight (i.e., double chorus) in the Osanna; two sopranos, alto, tenor, and bass soloists; and an orchestra of two transverse flutes, three oboes, two oboes d'amore, two bassoons, three trumpets, one horn (specified as "corno da caccia"), timpani, strings, and continuo. (Nowadays the three solo parts for female voices are often divided between two soloists, soprano and mezzo-soprano. Given their different vocal ranges, it is also not unusual to find the two arias for low voice assigned to separate soloists, "Quoniam tu solus sanctus" in the Gloria being taken by bass and the higher-lying "Et in spiritum sanctum" in the Credo being taken by baritone.) The continuo organist at these performances is Christine Trompler.

GENERAL BACKGROUND

Present evidence suggests that J.S. Bach's Mass in B minor as we know it dates from the years 1748-49, at which time Bach compiled into a single manuscript an extended musical setting of the entire Ordinary of the Roman Catholic Mass. This is not to say, however, that Bach composed his entire setting of the Mass at that time; in fact, we know that several portions of the work date from earlier periods of his life. The Kyrie and Gloria were sent by Bach to Dresden in July 1733 as part of his application for the position of Court composer there. Though there is an early version of the Credo (or Symbolum Nicenum) from the early 1740s, the version in the B minor Mass dates from





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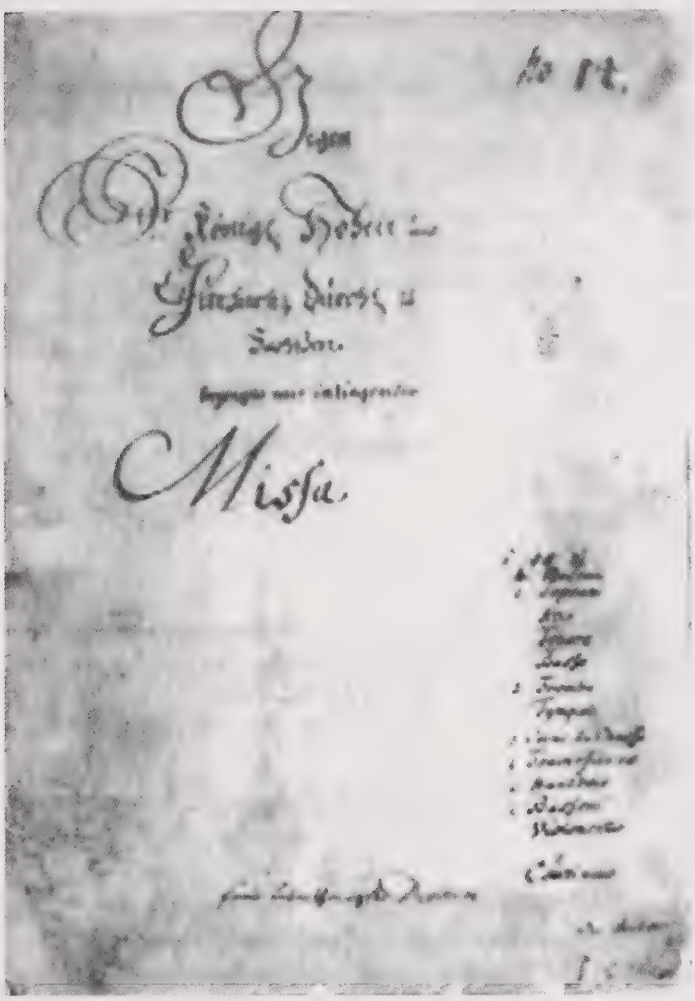
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Bach's last years, the "Et incarnatus" being perhaps the last vocal composition he ever finished. The Sanctus—the third main section of the full Mass score—derives from a setting by Bach for a 1724 Christmas service; this is the oldest section of the B minor Mass. And the final division of the score—the Osanna, Benedictus, Agnus Dei, and Dona nobis pacem—represents a combination of, on the one hand, freshly composed music and, on the other, music "parodied" or reworked from pieces Bach had written earlier in his lifetime. In addition, various portions of the score's first three divisions were adapted from single movements of cantatas and, in certain instances, perhaps even from purely instrumental works.



Title page for the original set of performing parts for the "Missa" of 1733 (i.e., the Kyrie and Gloria of what we now know as the B minor Mass), submitted by Bach with a letter seeking an appointment as court composer of Saxony

So, again, the compilation by Bach of the entire Mass setting does not mean that he actually composed the whole work at one time. Nor does it suggest that he meant it to be performed as a whole in the course of the church service; its length and elaborate nature seem to argue against that, in which respect it is often compared to Beethoven's *Missa Solemnis*.

Another line of argument against viewing Bach's work as one meant for unified performance derives from certain differences bewteen the Roman Catholic Mass usage and the Lutheran Church liturgy of Bach's time. For one thing, the Kyrie-Gloria complex (the "Missa") is all that would have been set for a typical Lutheran service in Bach's own church. Other portions of the Mass—the Symbolum Nicenum and Sanctus, for example—would only have been given an elaborate setting for voices and instruments on a special occasion. In addition, the Osanna and Benedictus which follow the Sanctus in the Roman Catholic service have no corresponding place in Lutheran usage. (In Bach's manuscript, the Osanna and Benedictus begin the fourth and final division of the score and so are separated from the Sanctus, which itself makes up the score's third section.)

As all of this might suggest, historical, liturgical, and musicological considerations have led to several theories about the origin and intent of Bach's B minor Mass. One theory views the work merely as a collection of pieces which happen to set individual portions of the service to music. Another theory holds that Bach did ultimately mean to assemble a complete musical setting of the Roman Catholic Mass Ordinary, as so many composers had done before him. (From this point of view, his division of the score may be no more than an indication of the regrouping of the choral and instrumental forces within the piece.) There is also the view that Bach, near the end of his life, was con-



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cerned with leaving a legacy that reflected the state of his art and therefore fashioned several works—the Mass in B minor, the *Art of Fugue*, and *A Musical Offering* among them—which served to codify the musical styles in which he wrote. And there is no doubt that his great collection of Mass movements, with its music for solo voice, chorus, and orchestra in a variety of combinations and relationships, achieves this purpose. In any event, as Christoph Wolff observes in the newly revised (2001) New Grove Dictionary of Music and Musicians, "In assembling the whole score in 1748-9. . . the composer undoubtedly had the intention of making it a comprehensive work of consistent quality."

Bach never heard a complete performance of his Mass in B minor; in fact, he never gave the collective work an all-embracing title. We know that Haydn owned a copy of the score, and that Beethoven twice tried to get one. A partial performance of the Credo (through the "Et resurrexit," with an orchestra lacking trumpets and oboes) took place in Berlin in 1828. The first complete performance of the Credo took place in 1786, in Hamburg, in a benefit concert under the direction of C.P.E. Bach, into whose possession the autograph manuscript came following his father's death. The Berlin Singakademie under Carl Friedrich Rungenhagen performed the Kyrie and Gloria in 1834, and

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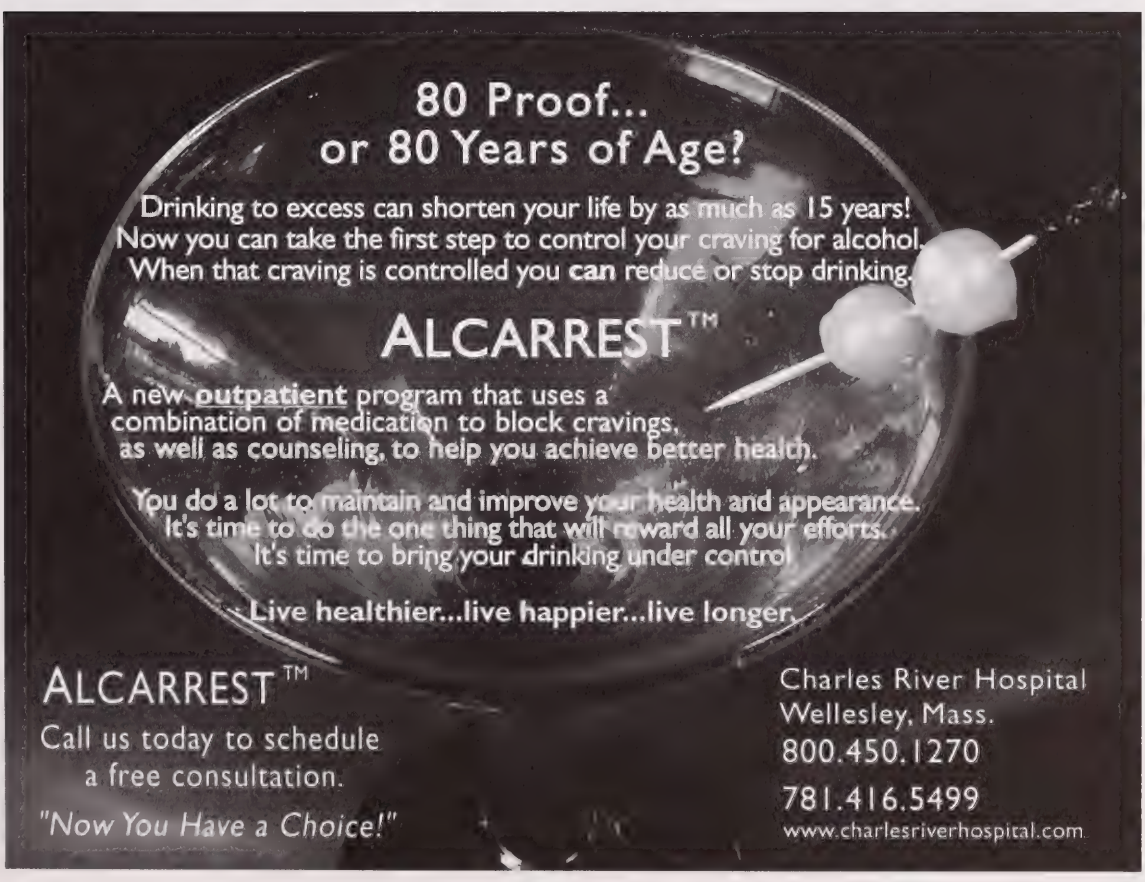
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the rest of the work the following year. In fact, well before this, in the year from autumn 1811 to autumn 1812, the Singakademie under Carl Friedrich Zelter, Rungenhagen's predecessor, had already sung through the Mass without performing it, Zelter describing it in a letter as "probably the greatest musical work of art that the world has ever seen." That it took some time for the Mass to enter the repertory is not surprising, given the genesis of the work itself, and since it was only Mendelssohn's 1829 performance of Bach's *St. Matthew* Passion with the Berlin Singakademie that spurred broad general interest in the composer's music. The first complete performance for which there is firm evidence took place in Leipzig, in 1859. The work was first given the title "*Die hohe Messe*"—the High Mass—in 1845, connoting comparison to the *Missa Solemnis* of Beethoven. And the title Mass in B minor—a title used only after Bach's death—may even be something of a misnomer, since the predominant key with respect to both frequency of appearance and resolution of large-scale harmonic tension is clearly D major.

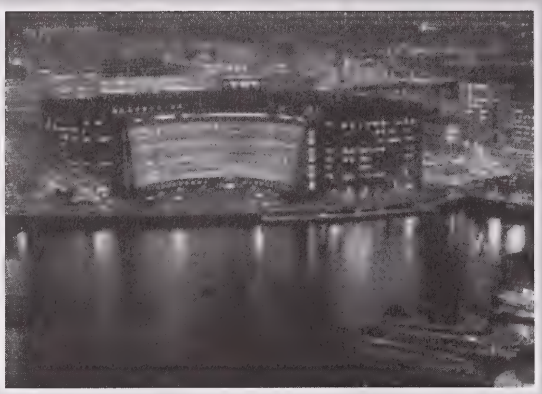
I. MISSA (KYRIE AND GLORIA)

The Missa calls for orchestra (strings, flutes, oboes and oboes d'amore, bassoons, trumpets, and drums), chorus in five parts (two soprano sections, altos, tenors, and basses), and continuo.

The first Kyrie, in B minor, suggests the variety of relationships between chorus and orchestra to be exploited during the course of the piece. The theme is introduced first by the orchestra alone, and then treated fugally by the voices against a counterpoint in the oboes d'amore. This section leads to a filling out of the texture in which the orchestra both shares in and plays against the choral material. The Christe, in D major, is a setting for two sopranos, violins, and continuo, in which simultaneous declamation of the words "Christe eleison" by the vocalists is juxtaposed with florid, contrapuntal embellishment. The second Kyrie, in F-sharp minor, is in strict style, for four-part chorus



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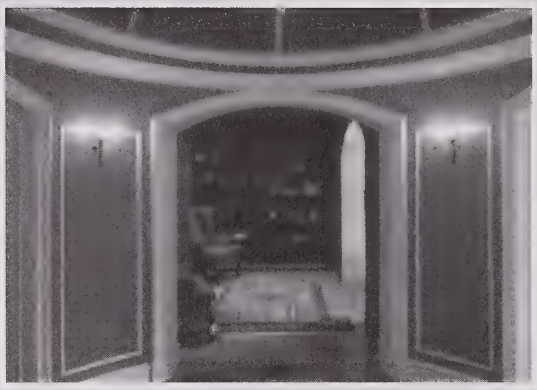


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with the orchestra restricted to doubling the vocal entries. Whereas the theme of the first Kyrie was expansive and rhythmically active, the theme of the second is comparatively brief and proceeds in slower note values, falling back to its starting tonic note very soon after it has begun.

The D major Gloria restores the chorus to its original five parts. The setting of the words "Gloria in excelsis Deo" is suitably festive, punctuated by trumpets and drums, which were silent during the Kyrie. Another difference in scoring here is that the brighter oboes replace the Kyrie's oboes d'amore. A plaintive setting of "Et in terra pax" provides contrasting material. The "Laudamus te," in A major, is set for soprano, obbligato violin, strings, and continuo. This is the first of the score's combinations of solo voice with obbligato accompaniment and, like those that come later, is noteworthy for the interweaving of ritornello (instrumental refrain) and vocal material. The "Gratias agimus tibi" (D major) is another fugal setting in strict style, with full orchestra doubling four-part chorus. The presence of trumpets and drums affords an expanse and weight that help this section close out the first part of the Gloria as a whole.



Carl Friedrich Zelter (1758-1832), who read through the B minor Mass with the Berlin Singakademie in 1811-12

Bach's score suggests that the remaining sections of the Gloria are to be considered as a single unit, each moving directly into the next. The "Domine Deus" (G major) is set for soprano, tenor, obbligato flute, strings, and continuo. In the main part of the movement the soloists declaim different phrases of the text simultaneously. After the completion of what seems to be the final ritornello, there is an extension to a B major close, and then an abrupt change to the B minor of the "Qui tollis" setting for five-part chorus and string orchestra, during which two flutes provide a cushion of accompaniment derived from that of the preceding duet. The next two sections of the text again pair a vocal soloist with an obbligato instrument of comparable range: the "Qui sedes," for alto, obbligato oboe d'amore, strings, and continuo, exploits the relationship between B minor and D major that is so characteristic of the score as a whole; the "Quoniam tu solus sanctus" (D major) pairs the bass soloist with obbligato horn, accompanied by a pair of bassoons and continuo. The Gloria's closing section ("Cum sancto Spiritu," D major) restores the full orchestra and five-part chorus and, like the opening, is a festive, concerted movement punctuated by trumpets and drums.

II. SYMBOLUM NICENUM (CREDO)

The Symbolum Nicenum calls for the same performing forces as the Missa.

One of the most striking aspects of the Credo is its overall structure. It begins with a pair of choral movements followed by a movement for vocal soloists (soprano and alto). Then, the three central portions of the text are set for chorus and orchestra. Finally, the scheme of the beginning is reversed: a setting for vocal soloist (bass) is followed by a pair of choral movements. The effect is that of a mirror image, with the three central choral movements as the turning point. Of the Credo's nine sections, four were adapted from earlier works.

The opening "Credo in unum Deum" derives its theme from liturgical chant and its "walking bass" from the realm of academic counterpoint. The movement is a strict fugue in seven parts—five-part chorus, first violins, and second violins—accompanied only by continuo. Just before the end, the basses of the chorus declaim the theme *cantus firmus*-like, in slow note values. The following movement for four-part chorus, strings, oboes, trumpets, and drums ("Patrem omnipotentem...," D major) offers an imitative treatment of its theme, punctuated by shouts of "Credo in unum Deum." The "Et in unum Deum" (G major) is a duet for soprano and alto with paired oboes d'amore, accompanied by string orchestra and continuo. (Two versions exist of this duet, differing in their vocal lines and text underlay; in the present performances, Seiji Ozawa uses the variant version printed at the end of the score to the Credo.)

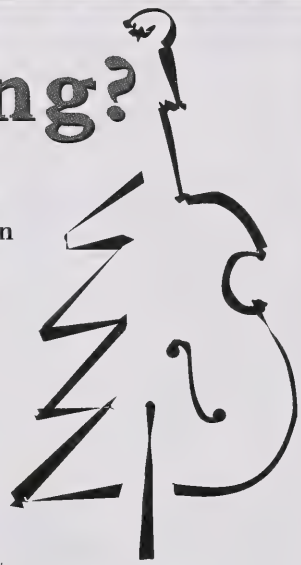
Then come the Credo's three central choral movements: the "Et incarnatus est" (B minor) with its throbbing bass, mournful violin accompaniment, and dirgelike choral parts; the "Crucifixus" (E minor) with its ostinato bass, spare choral and orchestral writing, and transcendent G major close; and the joyful "Et resurrexit" (D major) for full orchestra and five-part chorus. This is followed by the "Et in spiritum sanctum Dominum" (A major) for bass and paired oboes d'amore (the corresponding movement for soprano and alto earlier in the overall scheme of the Credo also employed oboes d'amore).

The "Confiteor" (F-sharp minor) is for five-part chorus and continuo. As in the opening "Credo in unum Deum," a theme derived from chant is set fugally against a "walking bass" and is treated like a *cantus firmus* near the end. The two halves of the text are given contrasting musical treatment at the outset and then combined during the course of the movement. A slowing of the basic motion coupled with chromaticism suggestive of a late Renaissance madrigal creates an aura of mystery at the introduction of the words "Et exspecto resurrectionem mortuorum," and this passage unfolds into the bright

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D major of the Credo's final movement for chorus and full orchestra. The music of this section once more explores the relationship between choral and orchestral forces along the way, with a concerted rush to the final "Amen."

III. SANCTUS

The D major Sanctus requires a significant regrouping of the performing forces, calling for a chorus in six parts (two sections each of sopranos and altos, plus tenors and basses), strings, oboes, and trumpets and drums.

The weight of the first half of the movement derives from the contrast of sonorities available within the massed forces: strings against oboes against trumpets and drums against divided chorus, all sounding simultaneously. The second half of the movement is fugal and, like earlier portions of the score, sets out choral and orchestral material in an energetic succession of shifting relationships.

Despite the division of the Sanctus from the Credo in the full score of the Mass, its weight and breadth serve to release much of the energy and tension accumulated during the course of the Credo's succession of short movements. From this point of view, the Sanctus represents the climax of the B minor Mass as a whole, given its position within the piece and the nature of the movements that follow.

IV. OSANNA, BENEDICTUS, AGNUS DEI, ET DONA NOBIS PACEM

The Osanna (D major) calls for another regrouping of forces and is set for double chorus and full orchestra. It closes with an extended passage for orchestra alone, thereby leaving any sense of finality to the massed choral and instrumental forces of the Dona nobis pacem.

The B minor Benedictus (which is followed by a repetition of the Osanna) and the Agnus Dei in G minor are given comparatively spare settings, in contrast to the earlier movements for vocal soloists. The Benedictus is a setting for tenor, continuo, and unspecified obbligato instrument (based on its range, the part is most frequently played on solo flute—as in the present performances—but is sometimes taken by violin). The Agnus Dei calls for alto, violins, and continuo.

The Mass ends with a setting of the words "Dona nobis pacem" for chorus and full orchestra. Although the music is lifted in its entirety from the "Gratias agimus tibi" of the Gloria, there is a difference. In the Gloria, the D major of the "Gratias agimus tibi" had been preceded by the A major of the "Laudamus te." Here, the Dona nobis pacem's D major stands in sharp contrast to the F-sharp minor of the immediately preceding Agnus Dei. The "Gratias agimus" had closed a comparatively brief segment of the Gloria at an early point in the work as a whole. Here, the Dona nobis pacem holds its own weight both within the final division of the score and at the conclusion of the Mass. Finally, in harking back to the earlier movement, the Dona nobis pacem serves as reminder of all that has passed in the two hours since the music began.

—Marc Mandel

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Text and translation for the B minor Mass begin on page 37.

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Bach's text for the Mass diverges in a few points from the liturgical norm. Words printed in italics have been added by Bach (they generally correspond to the German Mass). Words that he omitted from the musical setting are in brackets.

KYRIE

CHORUS
Kyrie eleison. — Lord, have mercy upon us.

DUET (*Soprano I, Soprano II*)
Christe eleison. — Christ, have mercy upon us.

CHORUS
Kyrie eleison — Lord, have mercy upon us.

GLORIA

CHORUS
Gloria in excelsis Deo, et in terra pax hominibus, bonae voluntatis. — Glory be to God on high, and on earth peace, good will toward men.

ARIA (*Soprano II, violin solo*)
Laudamus te, benedicimus te, adoramus te, glorificamus te. — We praise thee, we bless thee, we worship thee, we glorify thee.

CHORUS
Gratias agimus tibi propter magnam gloriam tuam. — We give thanks to thee for thy great glory.

DUET (*Soprano I, Tenor, flute solo*)
Domine Deus, rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite
Jesu Christe *altissime*,
Domine Deus, Agnus Dei, Filius Patris, — O Lord God, heavenly king,
God the Father almighty,
O Lord, the only-begotten son
Jesus Christ *most high*,
O Lord God, Lamb of God, Son of the Father.

CHORUS
Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. — Thou that takest away the sins of the world, have mercy upon us, receive our prayer.

ARIA (*Alto, oboe d'amore solo*)
Qui sedes ad dexteram Patris, miserere nobis. — Thou that sittest at the right hand of God the father, have mercy upon us.

ARIA (*Bass, horn solo, two bassoons*)
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, — For thou alone art holy; thou only art the Lord; thou only, O Jesus Christ, art most high.

CHORUS
Cum sancto Spiritu in gloria Dei Patris, Amen. — With the Holy Ghost, in the glory of God the Father, Amen.

INTERMISSION

CREDO

CHORUS
Credo in unum Deum.

I believe in one God,

CHORUS
Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium,

the Father Almighty, maker of heaven and earth, and of all things visible and invisible,

DUET (*Soprano I, Alto*)
Et in unum Dominum Jesum Christum, Filium Dei unigenitum; et ex Patre natum ante omnia saecula; Deum de Deo, lumen de lumine, Deum verum de Deo vero; genitum, non factum, consubstantialem Patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis.

And in one Lord, Jesus Christ, the only-begotten Son of God, and begotten of his Father before all worlds, God of God; light of light, very God of very God; begotten, not made, being of one substance with the Father, by whom all things were made; who for us men and for our salvation came down from heaven.

CHORUS
Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

CHORUS
Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est.

And was crucified also for us, under Pontius Pilate he suffered and was buried.

CHORUS
Et resurrexit tertia die
secundum scripturas;
et ascendit in coelum,
sedet ad dexteram *Dei* Patris;
et iterum venturus est
cum gloria judicare
vivos et mortuos;
cuius regni non erit finis.

And the third day he rose again
according to the Scriptures
and ascended into heaven,
and sitteth at the right hand of *God* the Father; and he shall come again
with glory to judge
the quick and the dead;
whose reign shall have no end.

ARIA (*Bass, two oboes d'amore*)
Et in Spiritum sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father to the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And in one holy catholic and apostolic church.

CHORUS
Confiteor unum baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I acknowledge one baptism for the remission of sins.
And I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

CHORUS

Sanctus, sanctus, sanctus,	Holy, holy, holy
Dominus Deus Sabaoth.	is the Lord God of hosts.
Pleni sunt coeli et terra gloria eius.	Heaven and earth are full of his glory.

DOUBLE CHORUS

Osanna in excelsis.	Hosanna in the highest.

ARIA (*Tenor, violin solo*)

Benedictus qui venit in nomine Domini.	Blessed is he that cometh in the name of the Lord.

DOUBLE CHORUS

Osanna in excelsis.	Hosanna in the highest.

AGNUS DEI

ARIA (*Alto*)

Agnus Dei, qui tollis peccata mundi, miserere nobis.	O Lamb of God, that takest away the sins of the world, have mercy upon us.

CHORUS

[Agnus Dei, qui tollis peccata mundi,]	[O Lamb of God, that takest away the sins of the world,]
Dona nobis pacem.	Grant us peace.



An 18th-century engraving of the Thomaskirche and, to the right, Thomasschule in Leipzig, where Bach lived and worked from 1723 until his death in 1750

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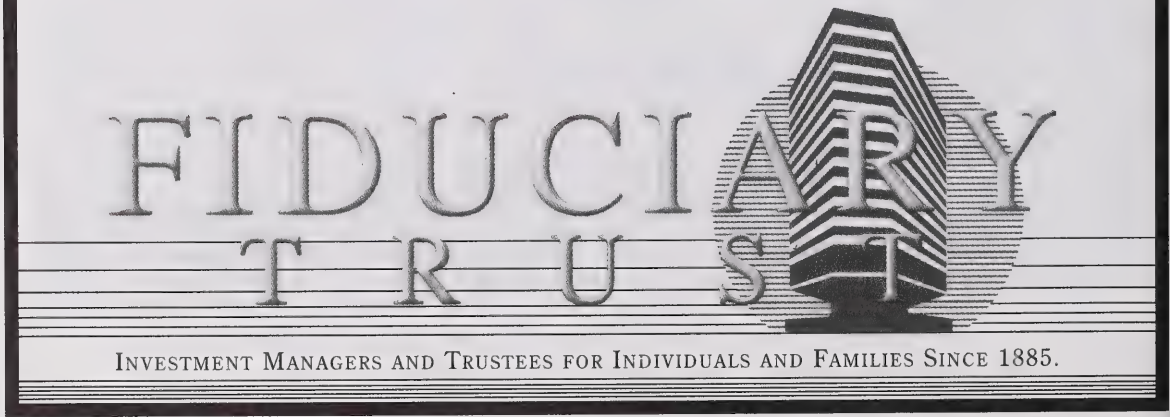
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More . . .

One of the most useful books about Bach to have come out recently is *J.S. Bach*, edited by Malcolm Boyd, the initial volume (published 1999) in the series "Oxford Composer Companions." Arranged in dictionary format, this 600-page book includes entries on virtually anything you can think of that's pertinent to the composer, including his life, family, contemporaries, the musical genres in which he worked, individual works, critical reception, recordings, influences, influence, and relevant musical terminology. This should be on every Bach-enthusiast's shelf (Oxford University Press). Other recent additions to the Bach bibliography include two biographies: Malcolm Boyd's *Bach* in the Master Musicians series (Oxford) and Christoph Wolff's exhaustively detailed *Johann Sebastian Bach: The Learned Musician* (Norton). The excellent article by Christoph Wolff and Walter Emery from The New Grove Dictionary of Music and Musicians (1980) was reprinted as a handy paperback, but this is now more than twenty years old (Norton paperback). The just-published (2001) second edition of The New Grove includes a revised version of that article. A still older biography, published in 1966—Karl Geiringer's *Johann Sebastian Bach: The Culmination of an Era*—remains generally useful but is that much further removed from the research and scholarship of the past few decades. Many of the most important historical documentation has long been available in English



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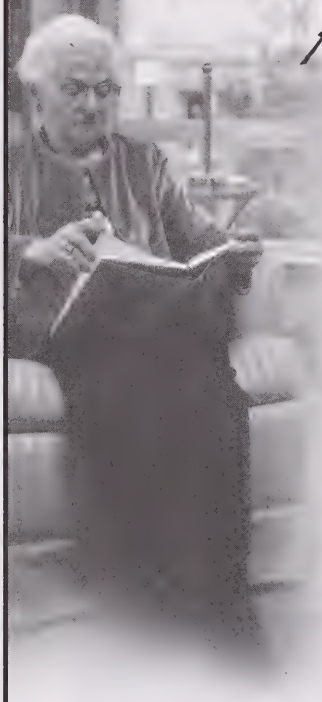


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translation in *The Bach Reader*, edited by Arthur T. Mendel and Hans T. David (Norton paperback). Beyond this, interested readers are referred to the bibliographies in the aforementioned recent biographies by Malcolm Boyd and Christoph Wolff, and in the new edition of The New Grove. As to the B minor Mass, there is John Butt's *Bach in B minor* in the series of Cambridge Music Handbooks (Cambridge University paperback), and a larger study that I have never seen, George B. Stauffer's *Bach: The Mass in B Minor* (Wadsworth). The conductor Helmuth Rilling published a movement-by-movement analysis that appeared in English translation as *Johann Sebastian Bach's B-Minor Mass* (Prestige paperback, Princeton, NJ; currently out of print).

Seiji Ozawa recorded Bach's B minor Mass last summer with the Saito Kinen Orchestra, Tokyo Opera Singers, and soloists Barbara Bonney, Angelika Kirchschlager, John Mark Ainsley, and Alastair Miles for future release on Philips. Recommended period-instrument recordings include Philippe Herreweghe's with the Collegium Vocale and soloists Johannette Zorner, Veronique Gens, countertenor Andreas Scholl, Christoph Prégardien, Peter Kooy, and Hanno Müller-Brachmann (Harmonia Mundi) and John Eliot Gardiner's more extrovert account with the Monteverdi Choir and English Baroque Soloists (DG Archiv). The recordings by Nikolaus Harnoncourt with the Concentus Musicus and soloists Rotraud Hansmann, Emiko Liyama, Helen Watts, Kurt Equiluz, and Max von Egmond (Teldec) and Helmuth Rilling with the Stuttgart Bach Collegium, Gächinger Kantorei, and soloists Arlene Augér, Julia Hamari, Adalbert Kraus, and Siegmund Nimsgern (CBS) are currently out of print. The musicologist-conductor Joshua Rifkin stirred up considerable controversy a quarter-century ago with his theory that, since Bach's chorus had only one singer on a part, the B minor Mass should be performed that way as well. Rifkin's recording with the Bach Ensemble and soloists Judith Nelson, Julianne Baird, Jeffrey Dooley, Frank Hoffmeister, and Jan Opalach put that theory into practice and has been reissued on compact disc (Nonesuch). Among recordings using modern instruments, Robert Shaw's much praised account with the Atlanta Symphony Orchestra and Chamber Chorus and six soloists—sopranos Sylvia McNair and Delores Ziegler, mezzo-soprano Marietta Simpson, tenor John Aler, baritone William Stone, and bass Thomas Paul—strikes an intriguing, exciting balance between traditional and period performance practice (Telarc). Much older recordings that have managed to hold a place in the catalogue include Karl Richter's with the Munich Bach Orchestra, Munich Choir, and soloists Ursula Buckel, Marga Hoffgen, Ernst Haefliger, and Ernst Gerold Schramm (DG Archiv), Karl Münchinger's with the Stuttgart Chamber Orchestra, the Vienna Singakademie Chorus, and soloists Elly Ameling, Yvonne Minton, Helen Watts, Werner Krenn, and Tom Krause (London), Eugen Jochum's with the Bavarian Radio Symphony and Bavarian Radio Chorus, Helen Donath, Brigitte Fassbaender, Claes H. Ahnsjö, Roland Hermann, and Robert Holl (mid-priced EMI), and Herbert von Karajan's with the Berlin Philharmonic, Vienna Singverein, Gundula Janowitz, Christa Ludwig, Peter Schreier, and Karl Ridderbusch (mid-priced Deutsche Grammophon).

—Marc Mandel

arrangement *1:* an adaption

of a musical composition

by rescoring *2:* the act

of placing things into

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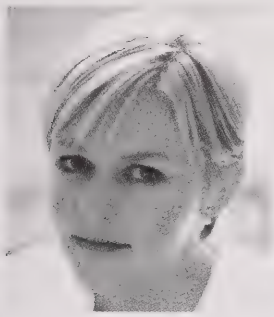
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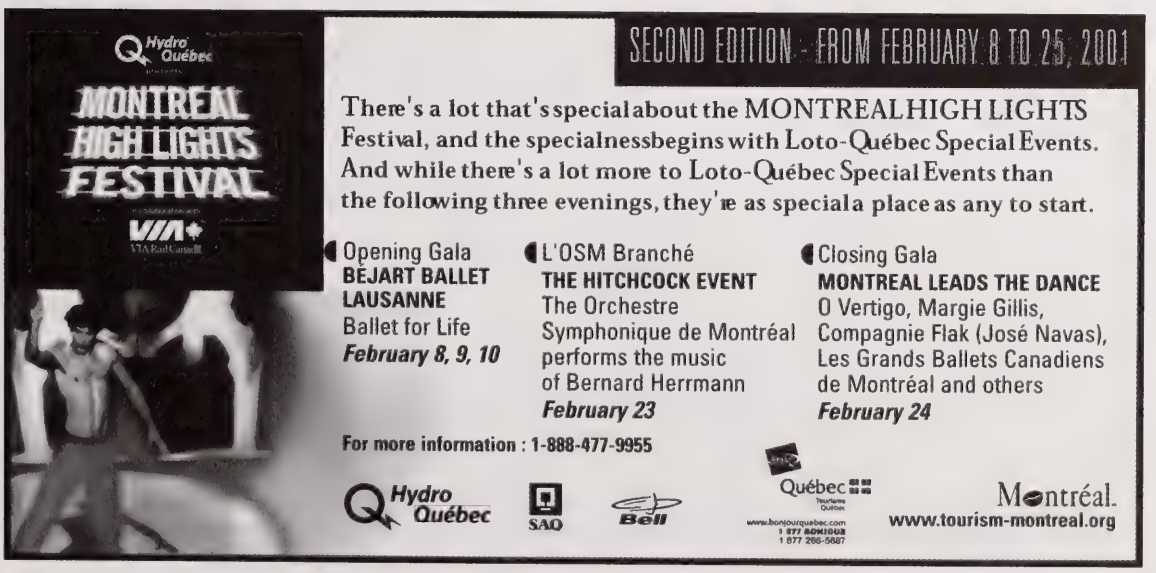
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Barbara Bonney



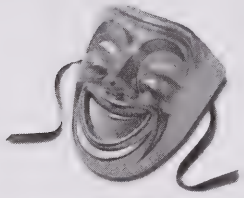
Soprano Barbara Bonney is widely acclaimed for her recital and concert performances, and as a prime exponent of the Mozart and Strauss roles she has made her own in the world's leading opera houses. Ms. Bonney's wide-ranging repertoire and interpretative gifts are particularly evident in the Lieder recitals that serve as the cornerstone of her career. She is likely to perform less frequently heard songs by Mendelssohn or Clara Schumann, Benjamin Britten, or Zemlinsky along with more familiar works by Schubert and Wolf. Her interests are reflected as well in her more than seventy recordings for major labels including London/Decca, Deutsche Grammophon, Teldec, Angel/EMI, and Philips. Dedicated to transmitting the song literature and the art of the recital to future generations, she frequently gives master classes for young singers at major festivals and in music capitals worldwide, often in conjunction with her own recital appearances. Ms. Bonney regularly appears at the Vienna Staatsoper, the Metropolitan Opera, the Royal Opera, Covent Garden, and at the Opéra-Bastille and Châtelet in Paris. Her performances as Sophie in *Der Rosenkavalier* with the Vienna Staatsoper under Carlos Kleiber and with the Royal Opera led by Sir Georg Solti have both been released on video, as have her Metropolitan Opera performances in *Falstaff* and *Ariadne auf Naxos*. Her portrayals of Pamina in *Die Zauberflöte* and Susanna in *Le nozze di Figaro* have been seen throughout the world. In recent seasons Ms. Bonney has appeared regularly with the Vienna Philharmonic under Seiji Ozawa and Riccardo Muti, the Berlin Philharmonic led by Claudio Abbado, the Boston Symphony conducted by Seiji Ozawa and André Previn, and the Berlin Radio Symphony and London's Philharmonia led by Vladimir Ashkenazy, as well as with Trevor Pinnock and the English Concert, Nikolaus Harnoncourt and the Concentus Musicus Wien, and the English Baroque Soloists with John Eliot Gardiner. Appearances in 1999 included a new production of *The Merry Widow* at the Vienna State Opera with Gardiner conducting, Alphise in Rameau's *Les Boréades* at the Salzburg Festival with Sir Simon Rattle, her San Francisco Opera debut as Ilia in Mozart's *Idomeneo*, and Susanna in Jonathan Miller's Metropolitan Opera production of *Le nozze di Figaro*. In concert she toured the world in an array of Lied recitals. Last year Ms. Bonney gave lectures commemorating the 1850-51 United States Grand Tour of Jenny Lind, the Swedish Nightingale, and received an honorary doctorate from her alma mater, the University of New Hampshire. Bar-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.





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bara Bonney's wide-ranging discography includes sacred music of Bach, Haydn, and Mozart; complete opera recordings, major choral works, and discs of Lieder by Schubert, Mozart, Strauss, Wolf, and Mendelssohn with the late pianist Geoffrey Parsons. Recent recordings include a disc of American songs with André Previn at the piano, songs of Robert and Clara Schumann with pianist Vladimir Ashkenazy, an all-Mozart disc of opera arias and duets with artists including Bryn Terfel, Poulenc's *Les Mamelles de Tirésias* with Seiji Ozawa and the Saito Kinen Orchestra, Strauss songs including the Four Last Songs with pianist Malcolm Martineau, Strauss opera scenes with Renée Fleming, Susan Graham, and the Vienna Philharmonic under Christoph Eschenbach, and "Diamonds in the Snow," a Grammy-winning album of Scandinavian songs. She has recorded Bach's B minor Mass with Seiji Ozawa and the Saito Kinen Orchestra for future release on Philips. Barbara Bonney made her Boston Symphony Orchestra debut in performances of Haydn's *The Creation* in January 1993 and has since been a regular guest of the orchestra both at Symphony Hall and Tanglewood. Her most recent subscription appearances were in October 1996 with Seiji Ozawa conducting, when she sang Barber's *Knoxville: Summer of 1915*. Her most recent Tanglewood appearance was in July 2000, as soloist in Mozart's *Exsultate, jubilate* under James Conlon's direction.

Angelika Kirchschlager



Making her first appearances with the Boston Symphony Orchestra, Austrian mezzo-soprano Angelika Kirchschlager has quickly emerged as one of today's most sought-after young mezzo-sopranos. Dividing her time between recitals and opera in Europe, North America, and the Far East, she is equally at home on both the concert stage and in opera. This past summer Ms. Kirchschlager made her debut at the Festival of Orange, France, in *Les Contes d'Hoffmann* and her highly acclaimed Munich Staatsoper debut as Octavian in *Der Rosenkavalier* before traveling to Japan for performances and a recording of Bach's B minor Mass with the Saito Kinen Orchestra under Seiji Ozawa. She began the 2000-01 season at London's Barbican Center with the London Symphony Orchestra under Sir Colin Davis. At the Vienna State Opera this season her appearances include *Gianni Schicchi*, Wilfried Hiller's *Peter Pan*, Mozart's *Le nozze di Figaro*, *The Merry Widow*, and Pfitzner's *Palestrina*. She will sing *The Merry Widow* with the Vienna State Opera in Tokyo. This past fall, Ms. Kirchschlager performed Rossini and Ravel at London's Wigmore Hall and Kurt Weill's *Seven Deadly Sins* in Strasbourg and Paris. In recital she performed a program of Schubert, Mahler, and Mozart in Lisbon and at the Mozarteum in Salzburg with pianist Jean-Yves Thibaudet. She appears this season with the New York Philharmonic conducted by André Previn and the Seattle Symphony under Gerard Schwarz, as well as in Bordeaux, Lausanne, and Liverpool. In past seasons she has sung at La Scala in Milan, the Alte Oper in Frankfurt, and the Opéra-Bastille in Paris, and also with, among others, the London Symphony, the Vienna Symphony, and the Vienna Philharmonic, working with such esteemed conductors as Claudio Abbado, Bertrand de Billy, Sir Colin Davis, John Eliot Gardiner, Christopher Hogwood, James Levine, Kurt Masur, Kent Nagano, Seiji Ozawa, Donald Runnicles, Kurt Sanderling, Peter Schneider, Gerard Schwarz, and Horst Stein. A specialist in Lieder, Ms. Kirchschlager has appeared in recital in Cologne, Toulouse, Graz, San Antonio, Toronto, Berkeley, Vancouver, Washington, D.C., Kansas City, St. Paul, Columbus, Ohio, at the Wigmore Hall, the Concertgebouw, Alice Tully Hall, Strasbourg's Opera du Rhin, and in Vienna's Konzerthaus and Musikverein. Ms. Kirchschlager is an exclusive recording artist for Sony Classical. In addition to "When Night Falls," a collection of classical and popular lullabies dedicated to her son and released in the fall of 1999, her discography includes Lieder by Alma Mahler, Gustav Mahler, and Erich Korngold; Mendelssohn's *A Midsummer Night's Dream* with Claudio Abbado and the Berlin Philharmonic, and two volumes of Schubert Lieder for Teldec Classics with pianist András Schiff. Born in Salzburg, Ms. Kirchschlager studied piano at the Mozarteum. In 1984 she enrolled at the Vienna Music Academy, where she studied with Walter Berry. In 1990 Ms. Kirchschlager was a finalist in the International Hugo Wolf Competition in Stuttgart. In 1991



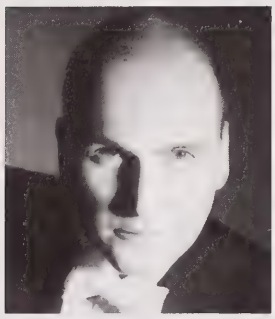
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she won three prizes at Vienna's International Belvedere Competition—the Best Young Austrian Talent Award, the ORF Award, and the Best Young Talent Award. She has been featured on programs of the Austrian National Radio and Television (ORF). Early in 1992 she participated in a film production by the German television station Hessischer Rundfunk about Hugo Wolf, interpreting the role of mezzo-soprano Frieda Zerny. Ms. Kirchschlager and her family live in Vienna.

John Mark Ainsley



Tenor John Mark Ainsley was born in Cheshire, began his music training in Oxford, and continues to study with Diane Forlano. He made his American debut in 1990 with concerts in New York and Boston. He made his Berlin Philharmonic debut in 1992, and sang the *St. Matthew* and *St. John* Passions under Peter Schreier at the Vienna Musikverein in 1993. Recent engagements include appearances with the London Philharmonic under Roger Norrington, the London Symphony under Sir Colin Davis and André Previn, Les Musiciens du Louvre under Mark Minkowski, the Berlin Philharmonic with Bernard Haitink and Simon Rattle, the New York Philharmonic with Kurt Masur, the San Francisco Symphony with Jeffrey Tate, the Vienna Philharmonic with Norrington, the Academy of St. Martin in the Fields with Neville Marriner, and the Orchestra of the Maggio Musicale Fiorentino and the Orchestre de Paris under Carlo Maria Giulini. Mr. Ainsley's operatic roles have included Fenton in *Falstaff* with Scottish Opera, Idamante in *Idomeneo* with Welsh National Opera, Don Ottavio at the Aix-en-Provence and Glyndebourne festivals and for his San Francisco Opera debut, and Orfeo with the Netherlands Opera. He made his debut with Sydney Opera in 1997 in the title role of *La clemenza di Tito* and in Munich as Idamante. Also in Munich he won the Munich Festival Prize for performances as Orfeo. He sang his first Idomeneo in Sydney in 1998. The tenor's future engagements include Orfeo in Brussels and Don Ottavio for his Covent

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Garden debut. Mr. Ainsley's extensive discography includes Handel's *Saul* with Gardiner, Britten's *A Midsummer Night's Dream* with Sir Colin Davis, *Pulcinella* with Haitink, and the Evangelist in the *St. Matthew* Passion under Seiji Ozawa, all for Philips; Berlioz's *L'Enfance du Christ* and *Requiem*, Handel's *Acis and Galatea* and *Alexander's Feast*, and the title role of Monteverdi's *Orfeo* for Decca; recital records of music by Schubert, Mozart, Purcell, Grainger, Warlock, and Quilter for Hyperion; Britten's *Les Illuminations*, Serenade for Tenor, Horn, and Strings, and Nocturne, Don Ottavio in *Don Giovanni*, and Charlie in *Brigadoon* for EMI; and Handel's *La Resurezzione*, Rameau's *Dardanus*, Britten's *Spring Symphony*, and Ravel's *L'Heure espagnole* for Deutsche Grammophon. He has recorded Bach's B minor Mass with Seiji Ozawa and the Saito Kinen Orchestra for future release on Philips. Mr. Ainsley's only previous appearances with the Boston Symphony Orchestra were in April 1998, when he sang the Evangelist in Bach's *St. Matthew* Passion under Seiji Ozawa.

Thomas Quasthoff



German bass-baritone Thomas Quasthoff is recognized as one of the most remarkable singers of his generation. Since making his United States debut at the Oregon Bach Festival with Helmuth Rilling, he has sung Mahler's *Das Lied von der Erde* with Seiji Ozawa and the Boston Symphony Orchestra, Mahler's *Des Knaben Wunderhorn* with Sir Colin Davis and the New York Philharmonic, and Brahms's *Ein deutsches Requiem* with Daniel Barenboim and the Chicago Symphony Orchestra. He made his Carnegie Hall debut in 1999-2000 in Britten's *War Requiem* with Seiji Ozawa and the Boston Symphony, and his New York recital debut with Schubert's *Winterreise* in January 1999 in the series "Great Performers at Lincoln Center." He has also given recitals in Toronto, Atlanta, Berkeley, Los Angeles, Ann Arbor, at the Kennedy Center, and at Tanglewood, and has appeared at the Ravinia, Tanglewood, and Mostly Mozart festivals singing Mozart arias with the Freiburg Baroque Orchestra. In Europe he has sung Mozart arias with Sir Simon Rattle and the Berlin Philharmonic, Berlioz's *Damnation of Faust* with Bernard Haitink and the Concertgebouw Orchestra, Britten's *War Requiem* with Mstislav Rostropovich and the London Symphony Orchestra at the Evian Festival, Beethoven's Ninth with both the Vienna Philharmonic and the City of Birmingham Symphony Orchestra under Simon Rattle, and Brahms's *Ein deutsches Requiem* with Kurt Masur and the London Philharmonic. He has sung recitals in Berlin, Vienna, Paris, London, Salzburg, Amsterdam, Munich, and on tour in Japan. Recent and upcoming appearances include debuts with the Cleveland Orchestra led by Franz Welser-Möst and the Pittsburgh Symphony led by Mariss Jansons, reengagements with the New York Philharmonic, Boston Symphony, Chicago Symphony, and "Great Performers at Lincoln Center," and a Carnegie Hall appearance with Claudio Abbado and the Berlin Philharmonic. Mr. Quasthoff has an impressive discography that includes recordings for BMG, Haenssler, EMI-Electrola, Philips, and Bayer. In June 1999 he signed an exclusive recording contract with Deutsche Grammophon. In addition to several recital discs, future Deutsche Grammophon projects include orchestrated songs of Schubert with Claudio Abbado and the Chamber Orchestra of Europe, and Handel's *Saul* with the Gabrieli Consort. Recordings on BMG include Lieder of Schumann, Schubert's *Winterreise*, and a collection of Mozart concert and opera arias. His first recording for Deutsche Grammophon, Mahler's *Des Knaben Wunderhorn* with Anne Sofie von Otter and the Berlin Philharmonic led by Claudio Abbado, received the 1999 Grammy for Best Vocal Performance; his *Winterreise*, on RCA Red Seal, received a Grammy nomination in the same category. Mr. Quasthoff's most recent recording for Deutsche Grammophon, Lieder of Brahms and Liszt with pianist Justus Zeyen, received a 2000 Grammy nomination. The subject of numerous articles in the national press, Mr. Quasthoff was also profiled on the CBS news program "60 Minutes." A German television documentary about him was recently awarded the "Golden Camera," the equivalent of an American Emmy Award. Thomas Quasthoff began his vocal studies with Professor Charlotte Lehmann and Professor Huber-Contwig (musicology) in Hannover, Germany. His national and international awards include First Prize in the 1988 ARD International Music Competition in Munich, the 1996 Shostakovich

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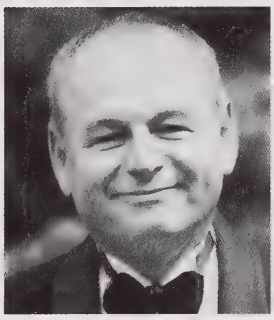
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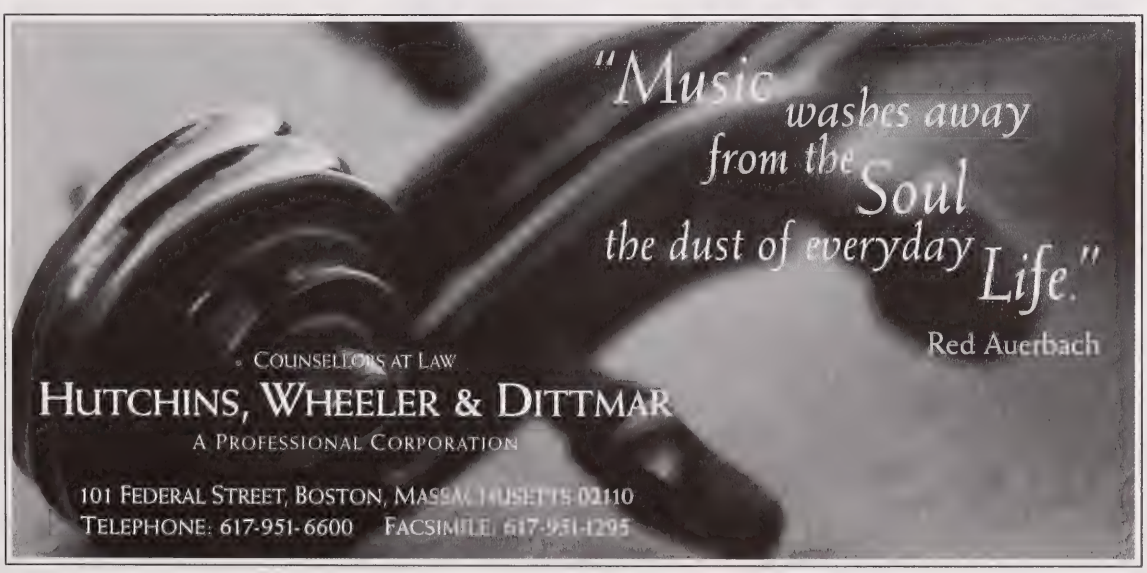
Prize in Moscow, and the 1996 Hamada Trust/ Scotsman Festival Prize at the Edinburgh International Festival. Since 1996 he has taught at the vocal department of the Music Academy in Detmold, Germany, where he is Professor for Life and maintains an active teaching schedule. Thomas Quasthoff made his Boston Symphony debut in October 1998 with Mahler's *Das Lied von der Erde*. Since then he has appeared with the orchestra in Britten's *War Requiem* in February 2000 at Symphony Hall, at Carnegie Hall that March, and at Tanglewood last August.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Cosponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many



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years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Susan Cavalieri
Catherine C. Cave
Lorenzee Cole
Patricia Cox
Carol Cujec
Sarah Dorfman Daniello
Maura Finn
Laura C. Grande
Kathy Ho
Nancy Kurtz
Renee Dawn Morris
Melanie W. Salisbury
Gwendolyn Soper
Alison L. Weaver

Mezzo-sopranos
Sharon Brown
Ethel Crawford
Diane Droste
Paula Folkman
Dorrie Freedman
Gale Livingston
Catherine Playoust
Mimi Rohlfing
Daniel Roihl
Julie Steinhilber
Cindy Vredeveld
Marguerite Weidknecht

Tenors
David Fontes
Mark H. Haddad
Henry Lussier
Mark Mulligan
Lenny Ng
David Raish
Brian R. Robinson
Martin S. Thomson

Basses
Daniel E. Brooks
Paulo C. Carminati
Elliott Gyger
Youngmoo Kim
William Koffel
Bruce Kozuma
Stephen H. Owades
Christopher Storer

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

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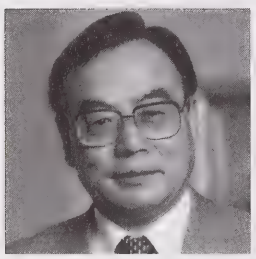
THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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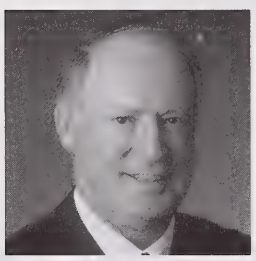
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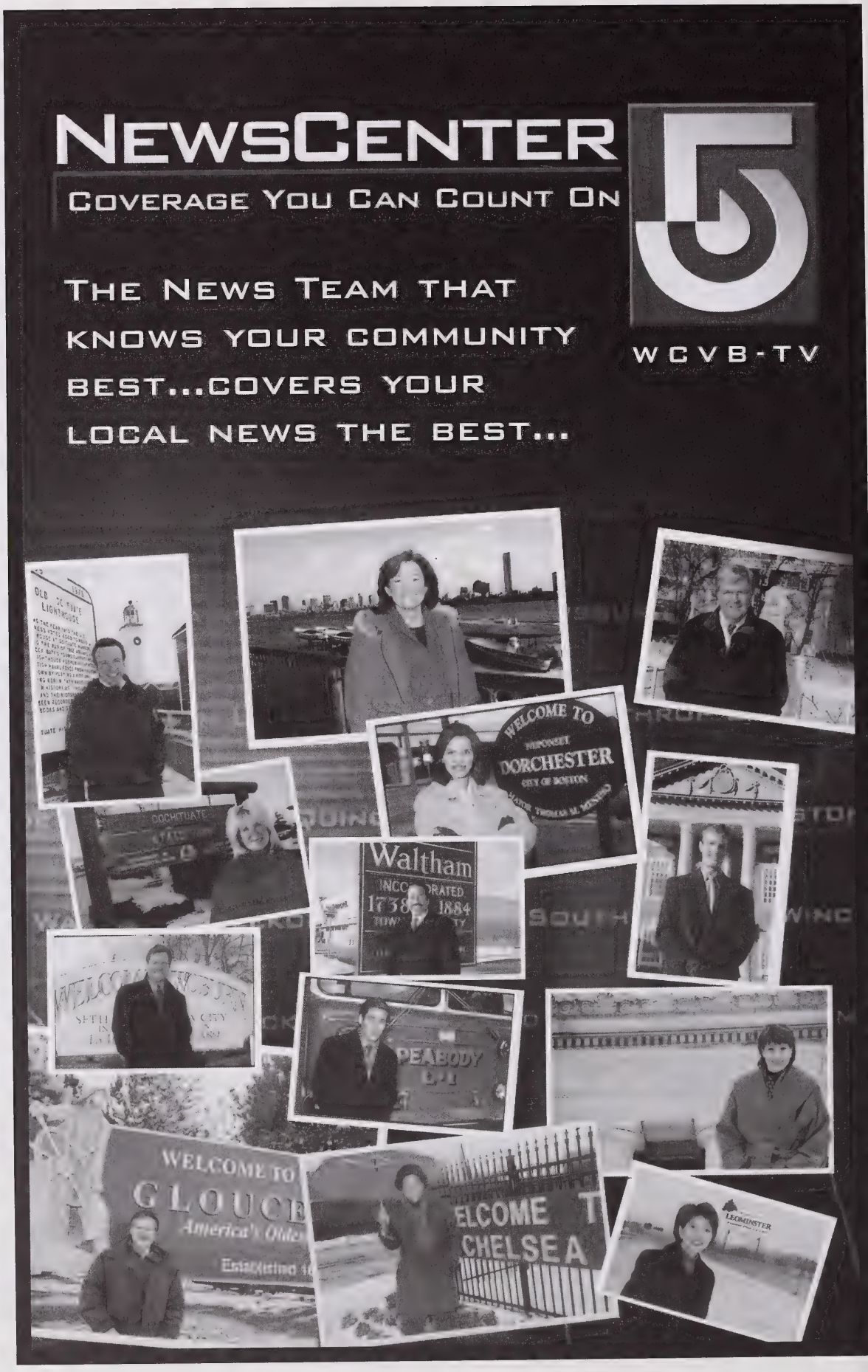


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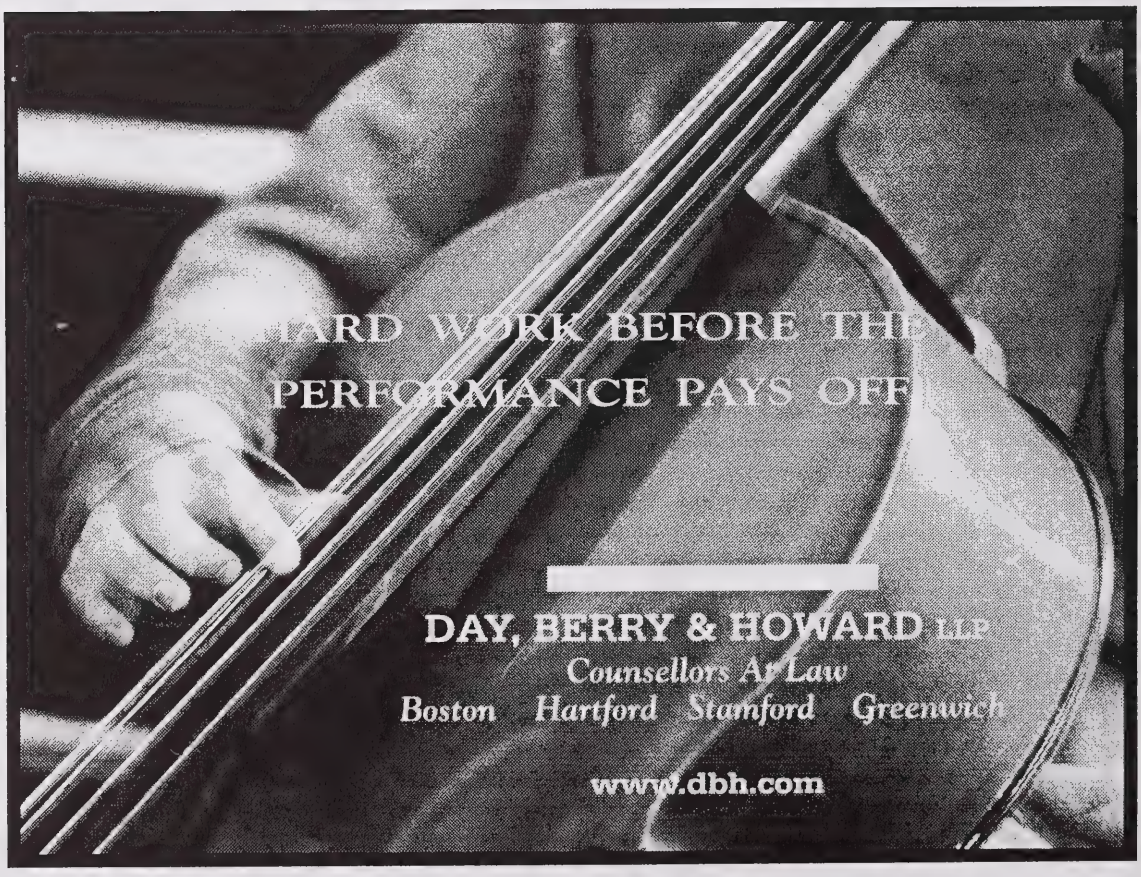
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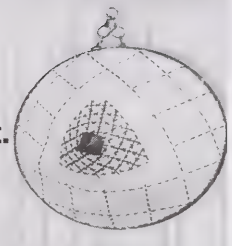
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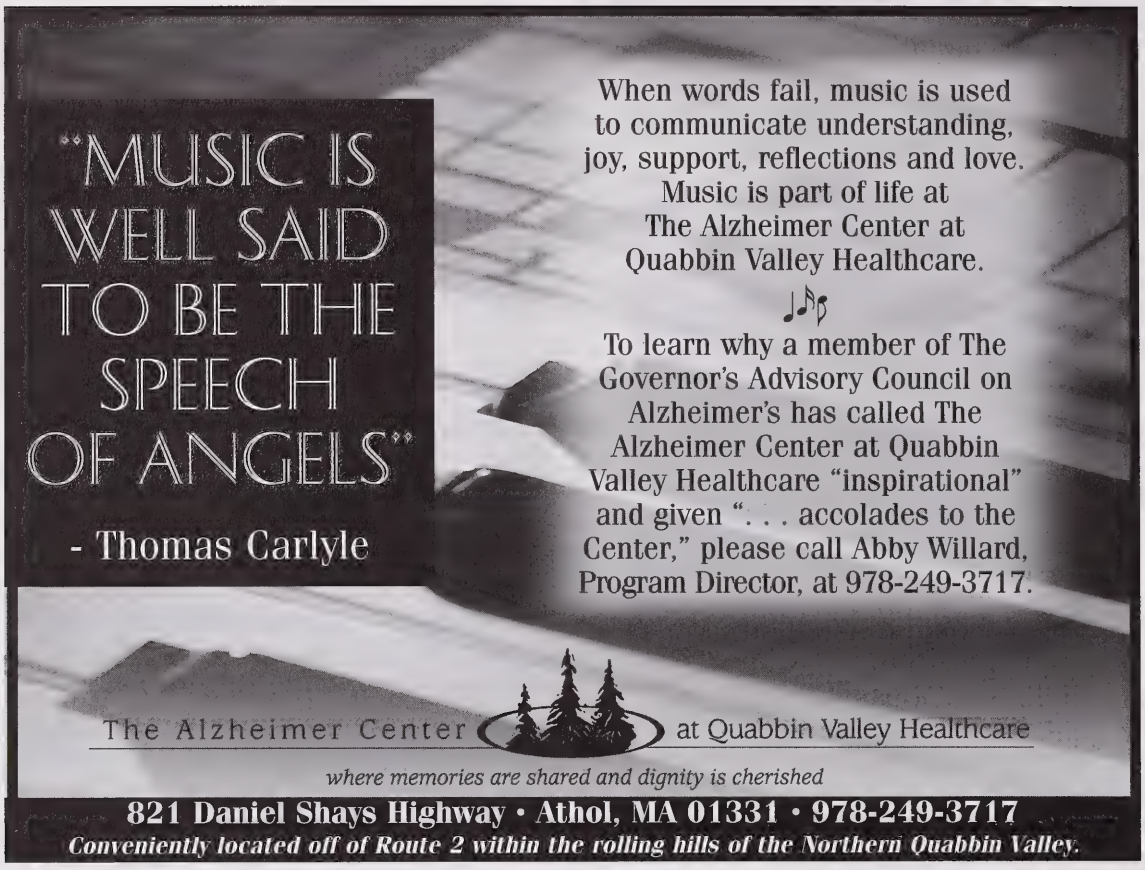


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NEXT PROGRAM. . .

Thursday, February 22, at 10:30 a.m. (Open Rehearsal)
Thursday, February 22, at 8
Friday, February 23, at 8
Saturday, February 24, at 8

Pre-Concert Talks by Marc Mandel (February 22 rehearsal; February 23) and Helen M. Greenwald (February 22 concert; 24)

SEIJI OZAWA conducting

WILLIAMS — Concerto for Cello and Orchestra

Theme and Cadenza –
Blues –
Scherzo –
Romance

YO-YO MA

INTERMISSION

STRAUSS — *Don Quixote*, Fantastic Variations on a theme of knightly character, Opus 35

Introduction –
Theme and variations –
Finale

YO-YO MA
STEVEN ANSELL, viola

Next week's program features acclaimed cellist Yo-Yo Ma in two very different musical works. The Concerto for Cello and Orchestra by John Williams—world-renowned film composer, Conductor of the Boston Pops for thirteen years, and now the Pops' Conductor Laureate—was commissioned by the Boston Symphony Orchestra and written for Yo-Yo Ma, who, with the composer conducting, gave the first performance as part of the Seiji Ozawa Hall inaugural concert at Tanglewood in 1994. The work receives its first Symphony Hall performances next week. For the program's second half, Yo-Yo Ma is featured with BSO principal violist Steven Ansell in Richard Strauss's imaginative musical realization of Cervantes, with Don Quixote represented by solo cello and his sidekick Sancho Panza by viola. Note that Strauss's *Don Quixote* replaces the originally scheduled world premiere of Tan Dun's *The Map–A multi-media Concerto for Cello and Orchestra*, which has been postponed to a future season.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-266-1200. Please note that there is a $3.25 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: Note that this season the BSO offers pre-performance talks in Symphony Hall prior to *all* BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, February 22, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 22, 8-9:50
Friday Evening—February 23, 8-9:50
Saturday 'B'—February 24, 8-9:50

SEIJI OZAWA conducting
YO-YO MA, cello
STEVEN ANSELL, viola

WILLIAMS	Cello Concerto
STRAUSS	*Don Quixote*

Thursday 'D'—March 1, 8-10:10
Friday 'A'—March 2, 1:30-3:40
Saturday 'A'—March 3, 8-10:10
Tuesday 'B'—March 6, 8-10:10

DAVID ROBERTSON conducting
CHO-LIANG LIN, violin

ADAMS	*Naive and Sentimental Music*
PROKOFIEV	Violin Concerto No. 1
JANÁČEK	*Sinfonietta*

Thursday 'A'—March 8, 8-10
Friday 'B'—March 9, 1:30-3:30
Saturday 'A'—March 10, 8-10

BERNARD HAITINK conducting
JACQUES ZOON, flute

STRAVINSKY	Suite from *Pulcinella*
BERNSTEIN	*Halil*, Nocturne for flute and orchestra
BRAHMS	Symphony No. 2

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Friday Evening—March 16, 8-10:10
Saturday 'B'—March 17, 8-10:10

BERNARD HAITINK conducting
FRANK PETER ZIMMERMANN, violin

MARTINŮ	*Fantaisies symphoniques* (Symphony No. 6)
MOZART	Violin Concerto No. 4 in D, K.218
DVOŘÁK	Symphony No. 8

Tuesday 'C'—March 20, 8-10:05

BERNARD HAITINK conducting

STRAVINSKY	Suite from *Pulcinella*
MARTINŮ	*Fantaisies symphoniques* (Symphony No. 6)
DVOŘÁK	Symphony No. 8

Thursday, March 22, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—March 22, 8-9:45
Friday 'A'—March 23, 1:30-3:15
Saturday 'B'—March 24, 8-9:45

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

STRAVINSKY	*Symphony of Psalms*
RAVEL	*Daphnis et Chloé* (complete)

Wednesday, March 28, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—March 29, 8-10:05
Friday 'B'—March 30, 1:30-3:35
Saturday 'A'—March 31, 8-10:05

INGO METZMACHER conducting
JOSHUA BELL, violin

WEBER	Overture to *Oberon*
MENDELSSOHN	Violin Concerto
HENZE	Symphony No. 8
STRAUSS	*Don Juan*

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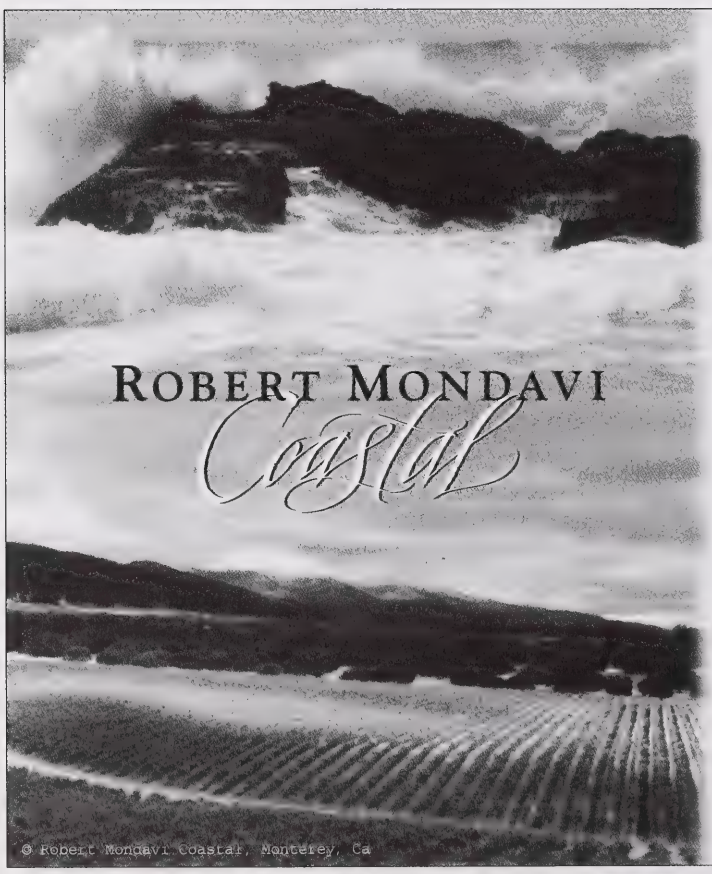
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $3.25 for each ticket ordered by phone or over the internet.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

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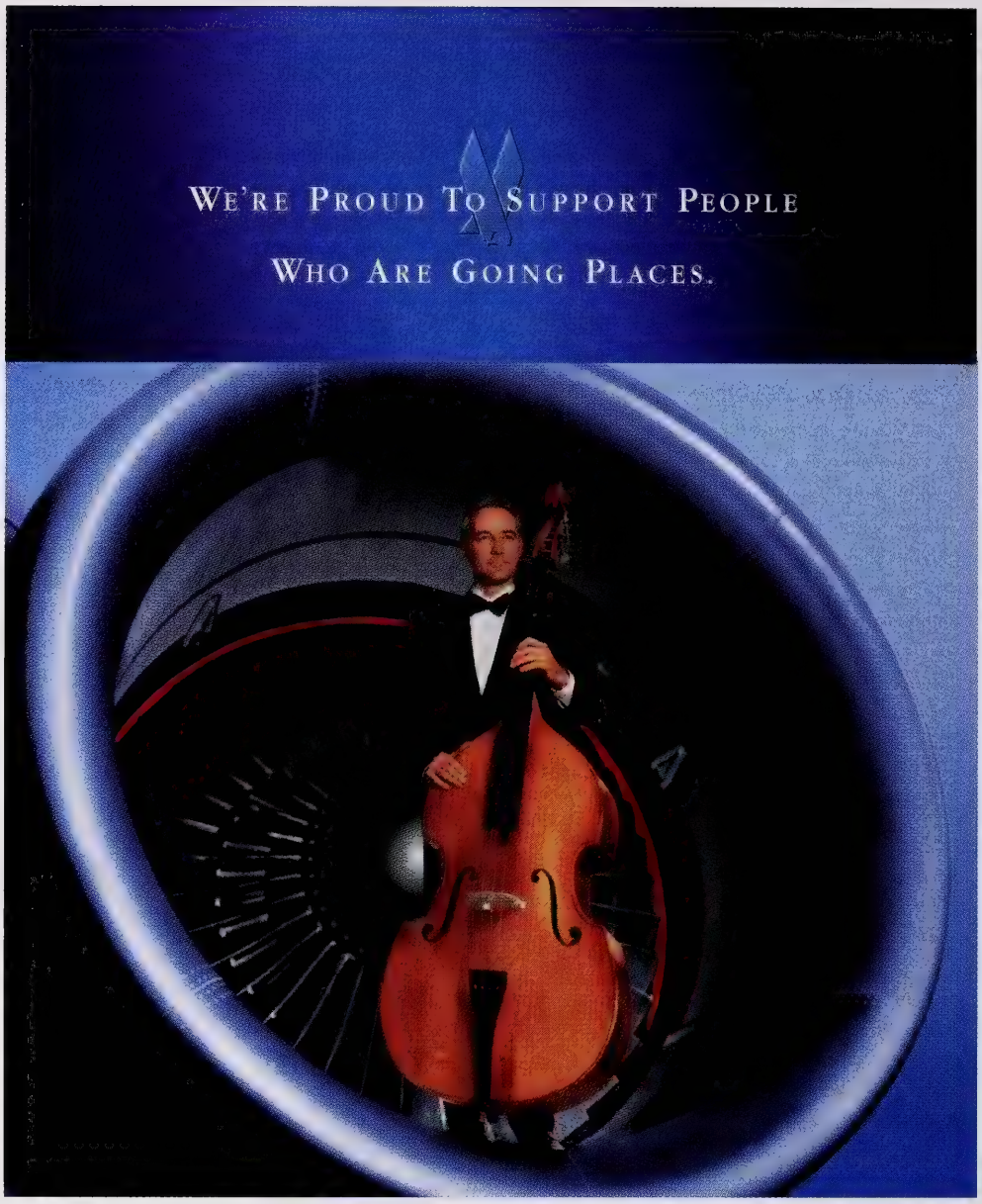
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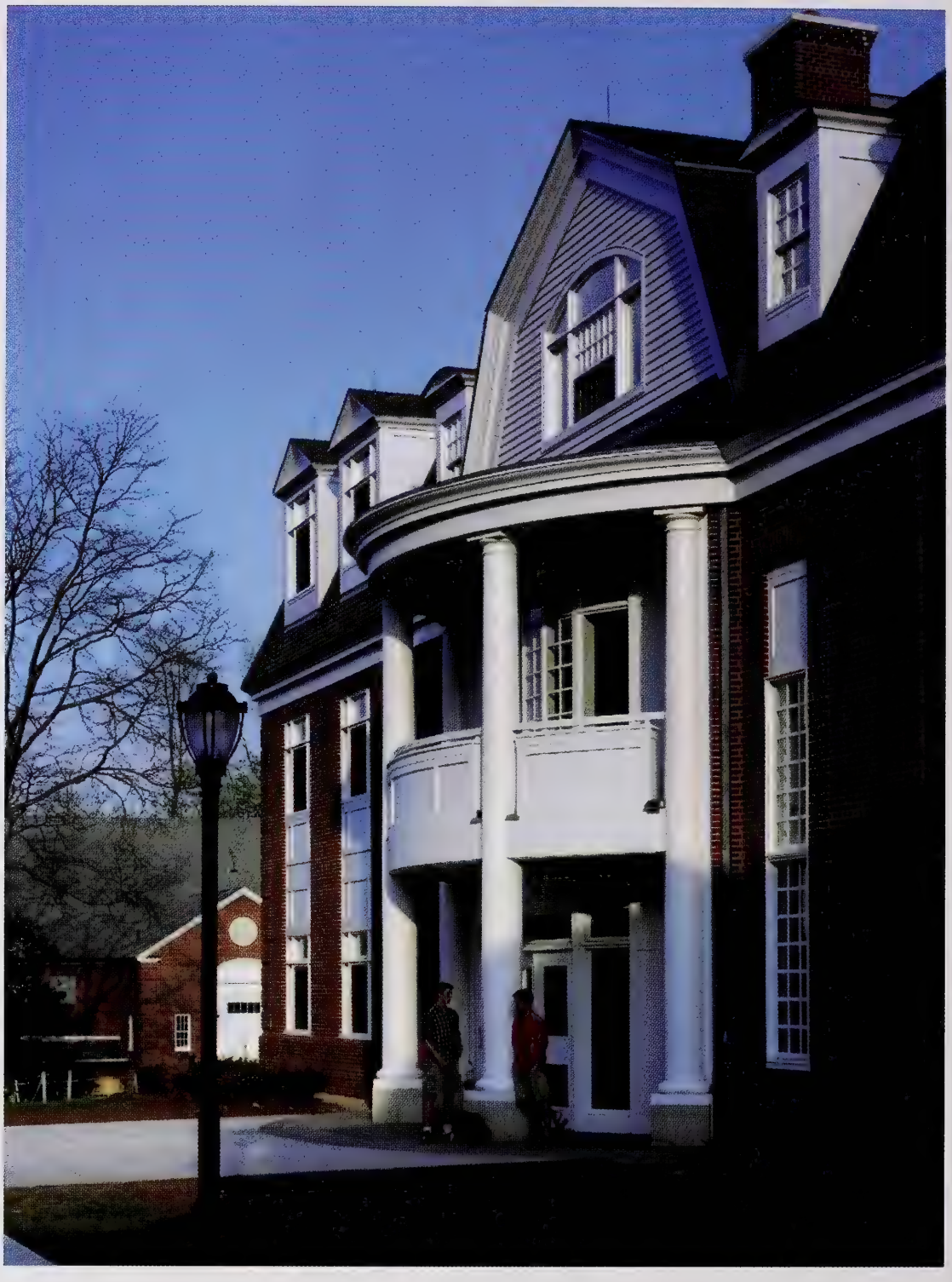
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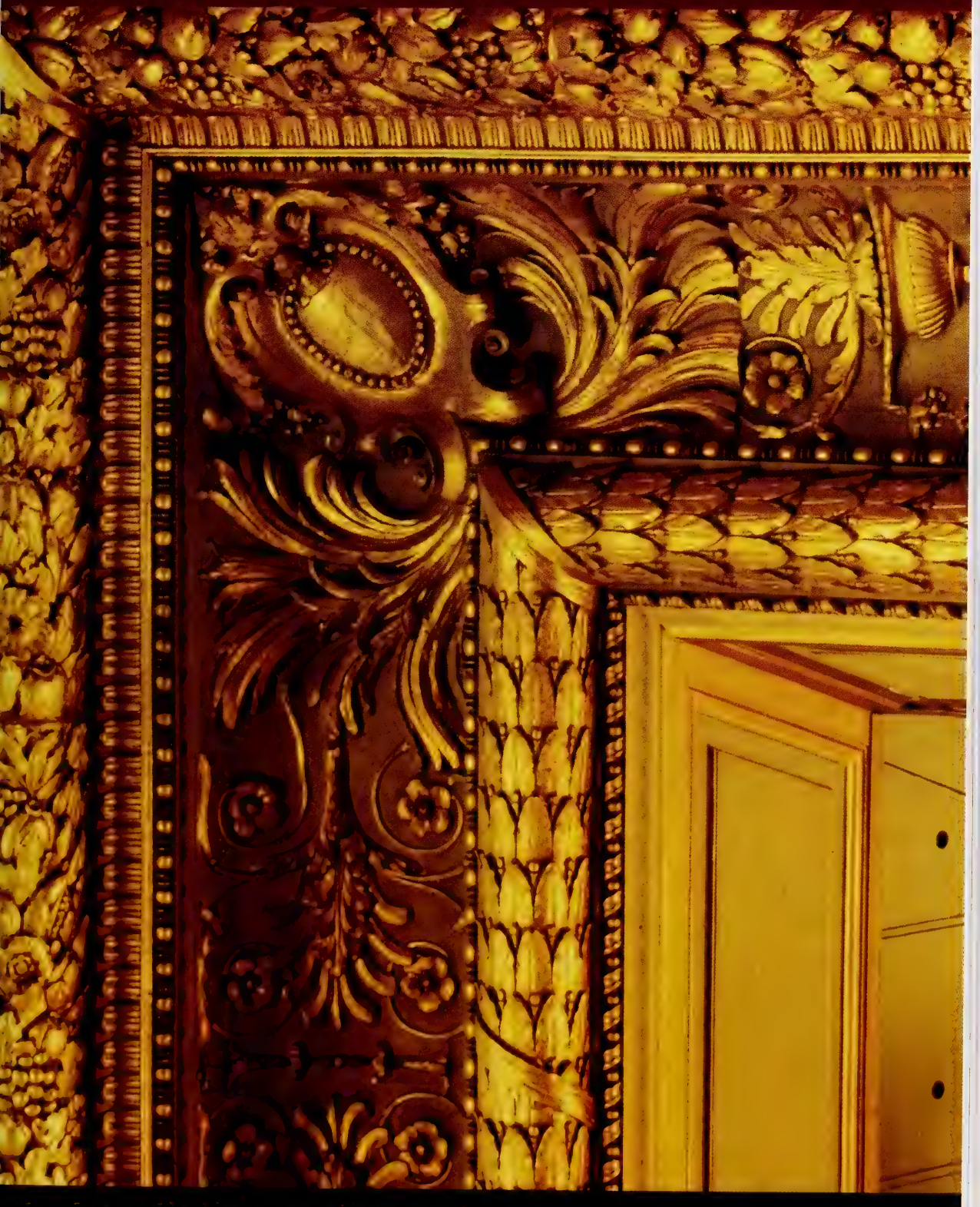


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Chamber Music Teas at Symphony Hall

Chamber Music Teas offer chamber music performed by members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas include tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. This week, on Friday, February 23, BSO members Nurit Bar-Josef, Alexander Velinzon, Edward Gazouleas, Kazuko Matsusaka, and Joel Moerschel perform music of Martinů, Tan Dun, and Dvořák.

Tours of Symphony Hall

Throughout the Symphony Hall Centennial Season, the BSO offers free public tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (except March 3, when tours will begin at 1 p.m.), Tuesdays at 9 a.m., and Wednesdays at 4:30 p.m. Tours begin at the Massachusetts Avenue entrance on Tuesdays, and at the Cohen Wing entrance on Wednesdays and Saturdays. For further information, or to schedule group tours, please contact the Volunteer Office at (617) 638-9390.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon BSO concerts, consider taking the bus from your community directly to Symphony Hall. Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; the Maine and New Hampshire seacoast area; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. This week, BSO Director of Program Publications Marc Mandel (February 22 rehearsal; 23) and Helen M. Greenwald of the New England Conservatory (February 22 concert; 24) discuss music of John Williams and Richard Strauss. Next week, Harlow Robinson of Northeastern University discusses music of John Adams, Prokofiev, and Janáček (March 1, 2, 3, 6). In the following weeks, Hugh Macdonald of Washington University, St. Louis, discusses music of Stravinsky, Bernstein, and Brahms (March 8, 9, 10) and Harlow Robinson discusses music of Martinů, Mozart, Stravinsky, and Dvořák (March 16, 17, 20).

BSO Members in Concert

BSO members Nancy Bracken, violin, Burton Fine, viola, and Joel Moerschel, cello, join pianist Jerome Rosen and soprano Susan Consoli on Sunday, February 25, at 3 p.m. at the Longy School of Music, 1 Follen Street, Cambridge, for a program including Bach's C minor violin sonata, BWV 1017, Schumann's song cycle *Frauenliebe und -leben*, and Brahms's A major piano quartet, Opus 26. General admission is $20 ($10 students and seniors). For more information call (978) 363-5704.

The Concord Chamber Music Society, BSO violinist Wendy Putnam, director, offers a program of woodwind quintets from conti-

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nental Europe and New England, including music of Rossini, Nielsen, Arthur Berger, and others, performed by BSO members Fenwick Smith, flute, Thomas Martin, clarinet, Mark McEwen, oboe, Gregg Henegar, bassoon, and Jonathan Menkis, horn, on Sunday, March 4, at 2:30 p.m. at the First Parish in Concord, 20 Lexington Road. Tickets are $16 ($8 students, seniors, and children). For more information visit the CCMS website at www.concordchambermusic.org.

BSO assistant concertmaster Nurit Bar-Josef performs a recital of sonatas by Mozart, Ysaÿe, Prokofiev, and Sarasate with pianist Frank Corliss on Sunday, March 4, at 2 p.m. at the Newton Free Library, 330 Homer Street in Newton Centre. Admission is free, though seating is limited. For more information call (617) 552-7145.

Former BSO concertmaster Joseph Silverstein is soloist in the Brahms Violin Concerto with Max Hobart leading the Civic Symphony Orchestra on Sunday, March 4, at 3 p.m. in Jordan Hall at the New England Conservatory, part of a program also including Berlioz's *Roman Carnival* Overture and Thomas Oboe Lee's Symphony No. 4, *War and Peace*, with soprano Peggo Horstmann Hodes. Tickets are $25 and $20. For more information call (617) 923-6333.

BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the BSO's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

*Elita Kang
Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

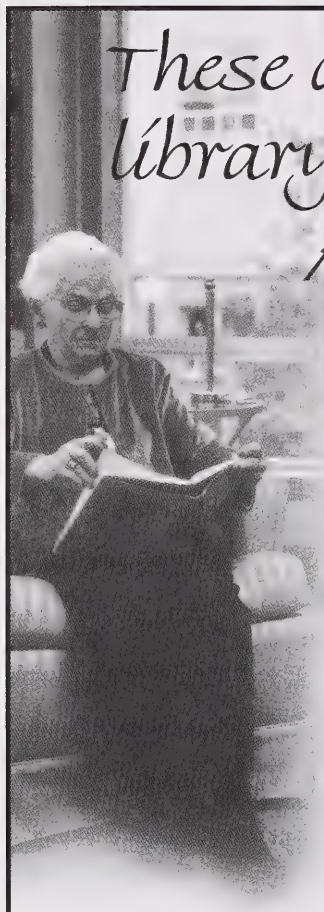
Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

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‡*On sabbatical leave*
°*On leave*



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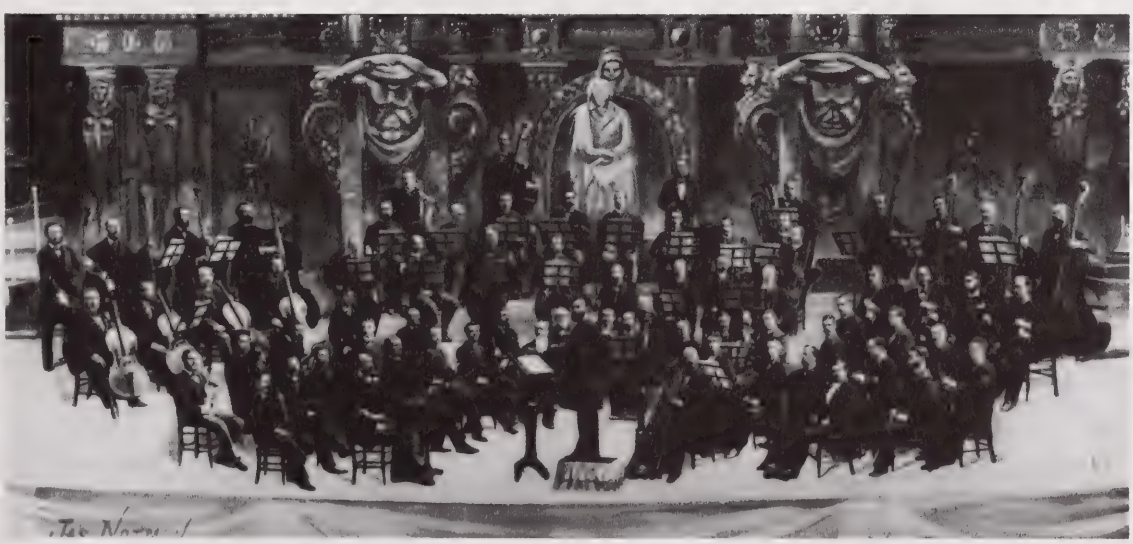
A Brief History of the Boston Symphony Orchestra

Now in its 120th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-2001 season celebrates the centenni-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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al of Symphony Hall, and the rich history of music performed and introduced to the world here since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boson Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addi-



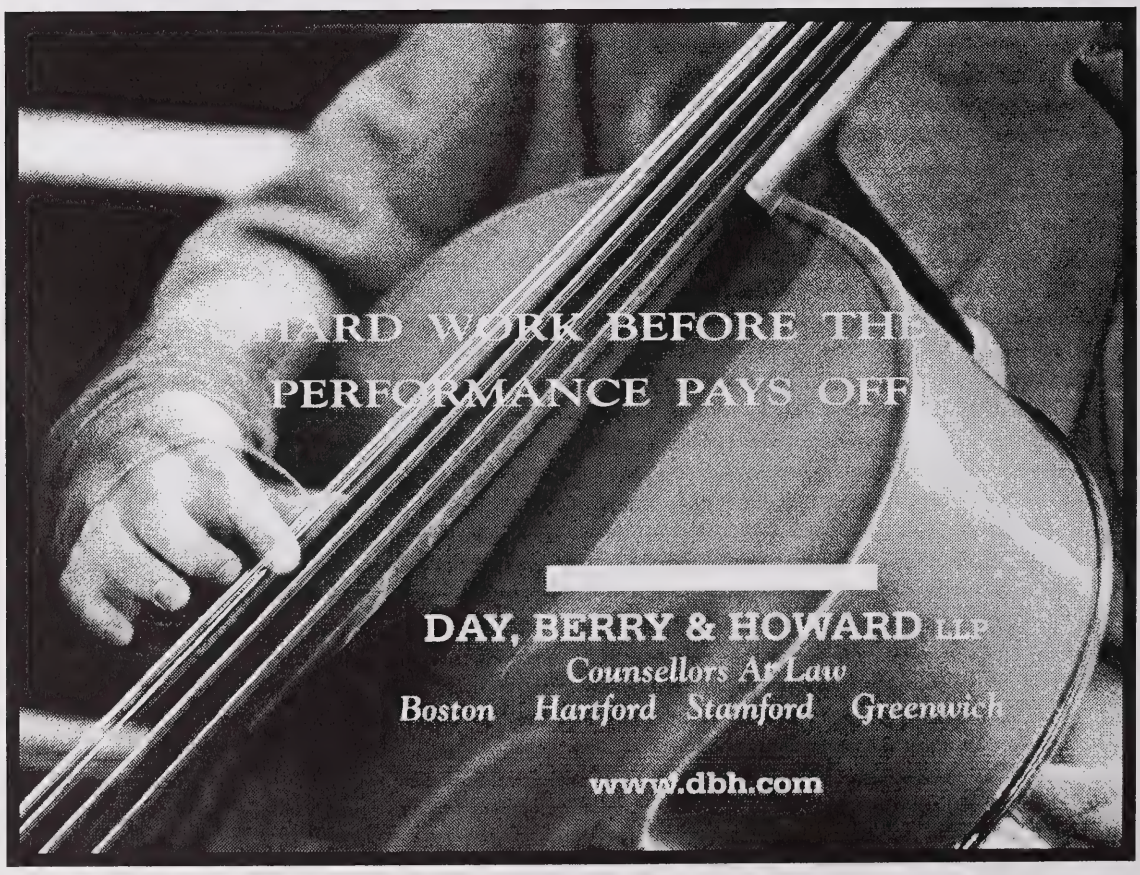
Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

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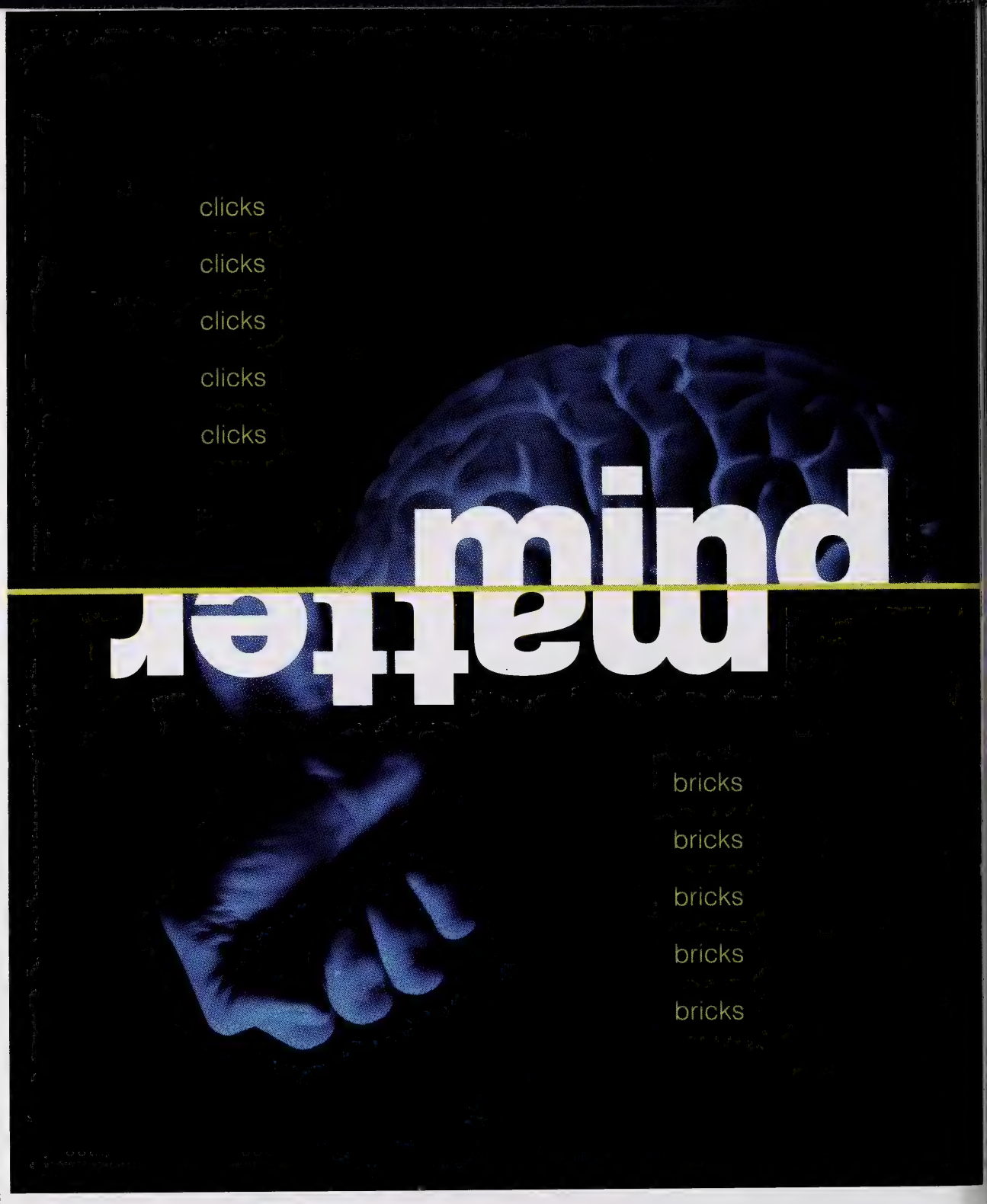
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– Rich Warren,
Chicago Tribune

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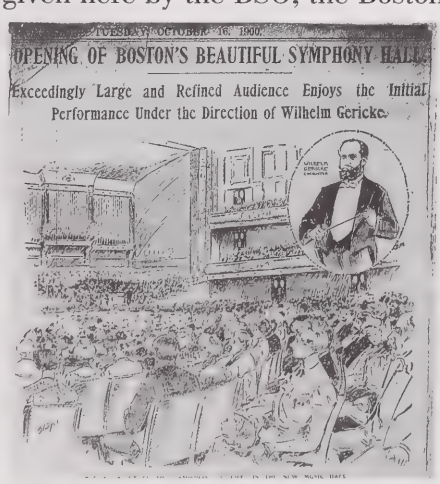
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tion, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-eighth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2000-2001 Symphony Hall Centennial Season brings the world premieres of newly commissioned works from John Corigliano and Tan Dun. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


TUESDAY, OCTOBER 16, 1900.

OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL.

Exceedingly Large and Refined Audience Enjoys the Initial Performance Under the Direction of Wilhelm Gericke.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

Celebrating the Symphony Hall Centennial...
From the New York Daily Tribune of Tuesday, October 16, 1900

THE NEW SYMPHONY HALL IN BOSTON

SOCIAL ASPECT OF THE OPENING

Character of the Audience–People Who Were Present.

[BY TELEGRAPH TO THE TRIBUNE]

Boston, Oct. 15.—If one wished to tell who were present at the opening of the new music hall this evening he would have to transcribe a large portion of Boston's society blue book. The representatives of art, learning, business and society were out in force. Had it been a New-York affair it would doubtless have looked more brilliant, for the people of New-York take to gay raiment more generally and more quickly than the people of Boston. Nevertheless, it was a most brilliant audience for Boston. A large number of dress coats is seldom seen, but the women preserved the general Jenny Wren kind of sobriety in color. During the symphony season evening gowns and clawhammer dress coats are seldom seen here, whereas they are the rule at the Philharmonic concerts and similar entertainments in New-York. But the list of patrons of the symphony concerts runs much deeper into the social list here than do the corresponding lists in New-York. Here the symphony concerts stand not only for themselves in the department of artistic entertainment, they also fill the place that opera does in New-York. But Boston has learned to affect a disregard for gala dress which would sadly interfere with New-York's enjoyment of anything which brings a few hundred people together. Boston begins hurrying out of its concert rooms ten minutes or so before the end of the programme is reached in order to catch suburban trains and streetcars. The unattractive appearance of the old music hall was calculated to encourage this unsocial behavior. It is among the dreams of some young social philosophers that the order of things may bring about changes in the attitude of Boston's people toward life. After they have come to admire their own appearance in the cheery surroundings, in the cheery environment which Symphony Hall offers them, it is thought that they will have less desire to hurry from each other's presence. Then they may gradually learn to don festive attire and eventually offer restaurants inducements to keep their lights burning and doors open later than 11 o'clock at night. But perhaps these young people are merely dreamers whose experiences in New-York have made them forget the seriousness and solemnity of artistic enjoyment....

From the Stage...

I consider Symphony Hall to be one of the two or three greatest acoustical concert environments in the world. The "BSO sound" is a direct result of the acoustical environment we work in every day. To a great extent the hall shapes the characteristic sound of any symphony orchestra, and a great hall encourages and supports a great orchestra. Likewise a poor acoustical environment over the long term can do great damage to an orchestra. I am a bassist and I know that there are resonant spots on the Symphony Hall stage that are unbelievably "golden." It is very easy to produce a rich bass sound in the hall. Just playing in this hall every day will probably add ten years to my career!

—Edwin Barker
BSO principal double bass

releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

A Brief History of Symphony Hall

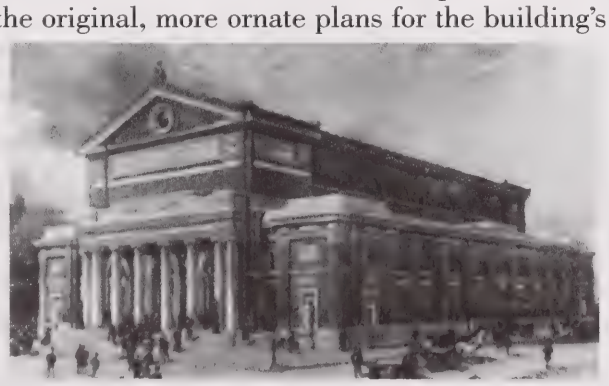
The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."



Architect's rendering of Symphony Hall

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to

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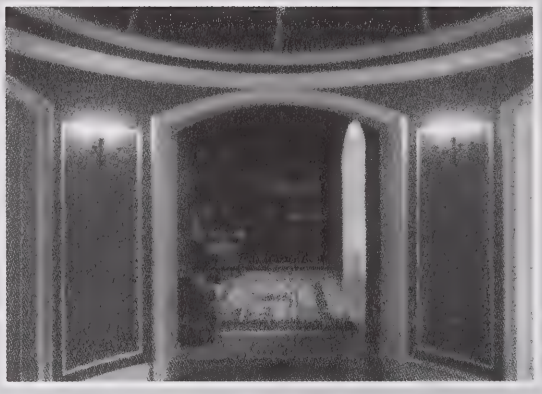


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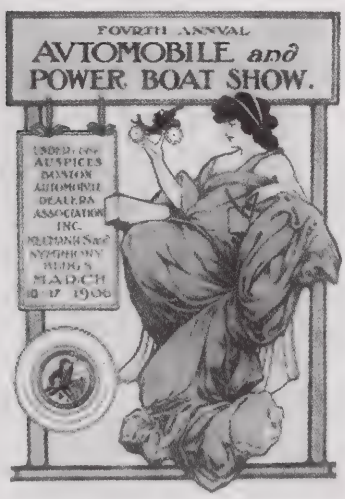
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the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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WILLIAMS — Concerto for Cello and Orchestra

Theme and Cadenza –
Blues –
Scherzo –
Romance

YO-YO MA

INTERMISSION

STRAUSS — *Don Quixote*, Fantastic Variations on a theme of knightly character, Opus 35

Introduction –
Theme and variations –
Finale

YO-YO MA, cello
STEVEN ANSELL, viola

Please note that Strauss's *Don Quixote* replaces the originally scheduled world premiere of Tan Dun's *The Map–A multi-media Concerto for Cello and Orchestra*, which has been postponed to a future season.

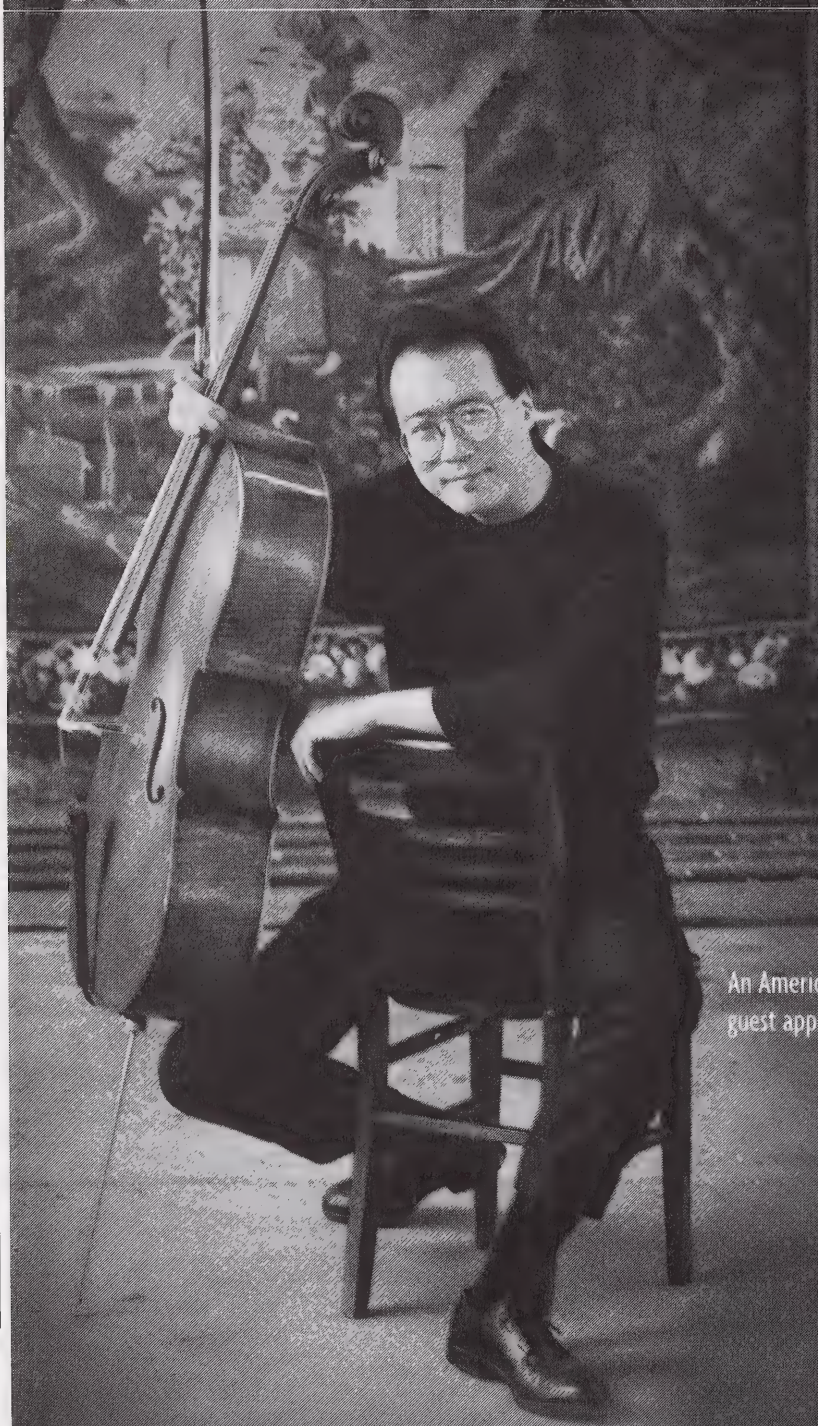
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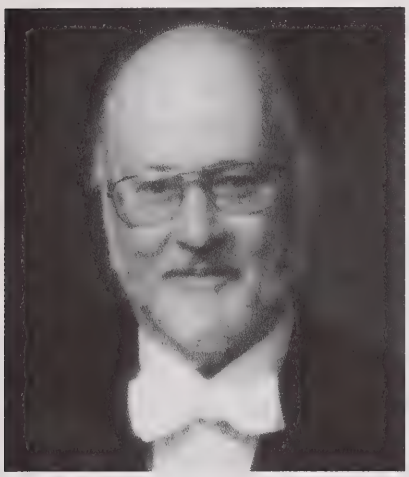


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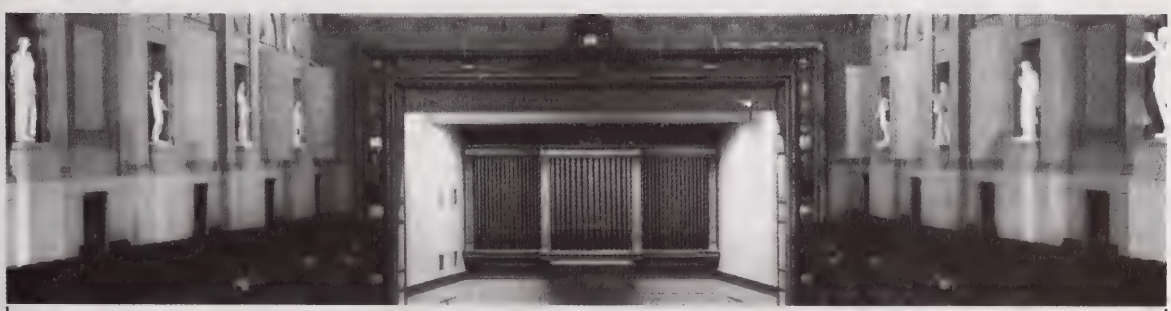
John Williams
Concerto for Cello and Orchestra



John Williams was born in New York on February 8, 1932, and lives in Los Angeles. The Concerto for Cello and Orchestra was commissioned by the Boston Symphony Orchestra for the opening concert of Seiji Ozawa Hall at Tanglewood, which took place on July 7, 1994. Williams wrote the piece for the BSO and cellist Yo-Yo Ma, who was soloist in the premiere, and to whom the score is dedicated. The composer himself conducted the first performance, the BSO's only performance of the piece until now. As one who constantly rethinks his music, Williams characteristically made revisions to the score—particularly to the finale, where he adjusted the cello line to produce a more "cantilena," or singing, quality—for a performance given by Yo-Yo Ma on October 1, 1999, with the National Symphony Orchestra under Leonard Slatkin. In addition to the solo cello, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, contrabassoon (doubling third bassoon), four horns, three trumpets, two trombones, bass trombone, tuba, percussion (glockenspiel, vibraphone, marimba, xylophone, cymbals, tuned drums, bass drum, triangle, mark tree), timpani, harp, piano and celesta, and strings. The piece is thirty-one minutes long.

John Williams was born in New York but has lived much of his life in California, where his family moved in 1948. From piano lessons as a child and a stint in the Air Force in the early 1950s, where he conducted and arranged for bands, he went on to the Juilliard School to study piano with Rosina Lhévinne. During this time he also performed in jazz clubs and as a studio musician; already the eclectic range of his career was taking shape. After moving back to California, where he studied composition privately with Mario Castelnuovo-Tedesco, he became involved with many facets of making music for Hollywood—as a studio pianist, conductor, arranger, and composer.

John Williams's fame as a composer of movie scores grew through the 1960s and '70s, with soundtracks for such movies as *Jane Eyre*, *The Poseidon Adventure*, and *Jaws*. The latter was one of the first of a series of scores that Williams wrote for the films of Steven



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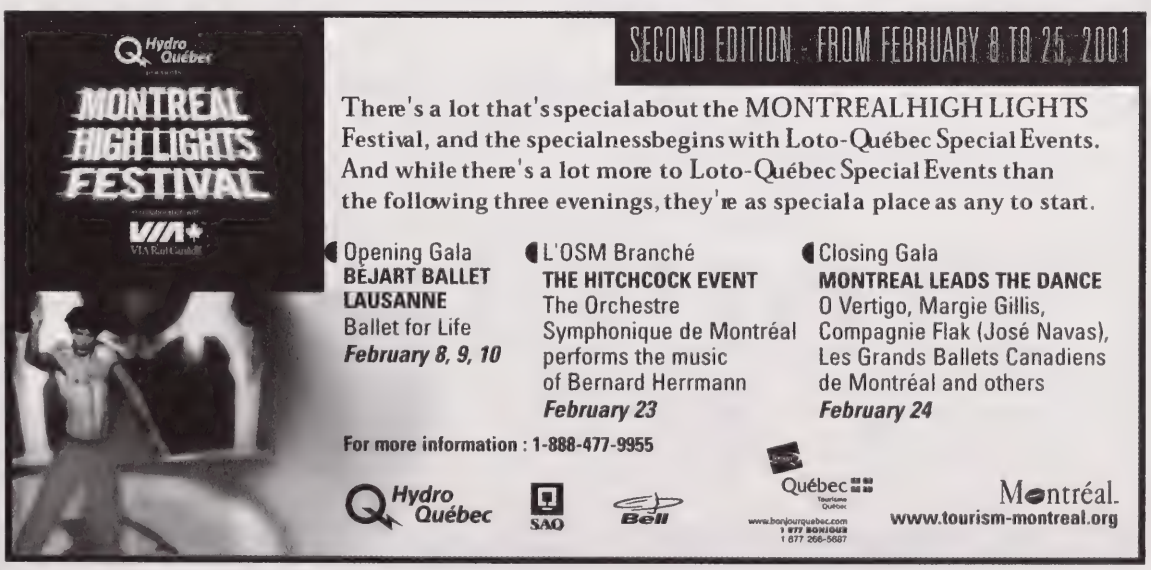
Spielberg; further collaborations between the director and Williams include *Close Encounters of the Third Kind*, the Indiana Jones movies, *E.T.*, *Schindler's List*, *Saving Private Ryan*, and, coming this summer, *A.I.* (*Artificial Intelligence*). He has also written music for George Lucas's *Star Wars* films; Oliver Stone's *Nixon*; *Home Alone* and *Home Alone 2*; Roland Emmerich's *The Patriot*, and such projects as the Los Angeles Olympics and NBC News. Williams's efforts have made him the most celebrated film composer of our time, with five Oscars, thirty-nine Oscar nominations, seventeen Grammy awards, and numerous other honors.

In addition to these accomplishments, John Williams—as BSO audiences hardly need be told—succeeded Arthur Fiedler as Conductor of the Boston Pops in 1980. Williams continued and expanded upon Fiedler's legacy with the Pops, making many recordings and touring with the orchestra as well as leading performances at Symphony Hall and Tanglewood. Although he left the post in 1993 to devote more time to writing music, the ties he formed with the Pops and BSO remain strong. He is currently Laureate Conductor of the Boston Pops and an artist-in-residence at Tanglewood. In recent years he recorded portions of the *Schindler's List* soundtrack with Itzhak Perlman and the Pops, and the soundtrack for *Saving Private Ryan* with the Boston Symphony. Recent concert works given their first performances by the BSO include *TreeSong* for violin and orchestra, which had its world premiere last summer at Tanglewood with Gil Shaham and the Boston Symphony under the composer's direction; and the orchestra piece *for*



Walter H. Scott

John Williams and Yo-Yo Ma in rehearsal for the July 1994 premiere of the Cello Concerto at Seiji Ozawa Hall



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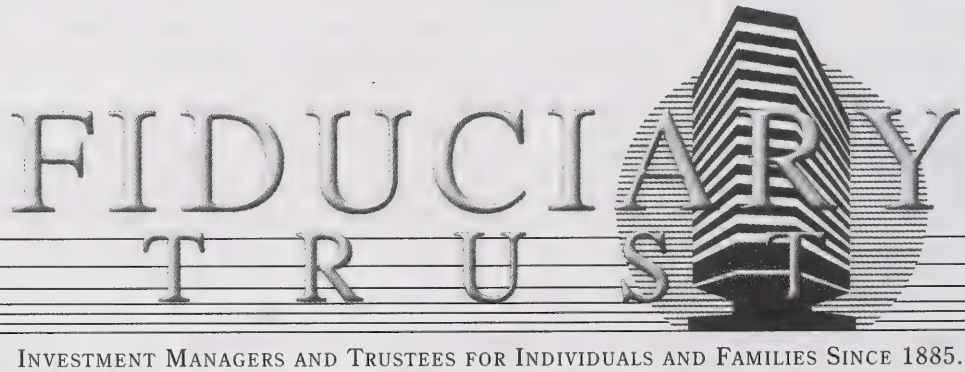
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Seiji!, written for Seiji Ozawa's twenty-fifth anniversary as the BSO's music director and premiered here in April 1999 with Ozawa conducting.

Collaboration—as a jazz pianist, with orchestras as a conductor, and with film directors as a film composer—is a principal theme in John Williams's musical career. As a composer of music for the concert hall, he has often found inspiration in writing for a particular ensemble or performer. When commissioned by the BSO to write a piece for the opening of Seiji Ozawa Hall in 1994, Williams responded by writing a concerto for another performer with strong connections to the BSO and Tanglewood, cellist Yo-Yo Ma. Williams first conducted Yo-Yo Ma as soloist with the Boston Pops in 1985, and had developed a great respect for the cellist's musicianship and personality. The four-movement Concerto for Cello and Orchestra, a tribute to these musical relationships, is being performed at Symphony Hall for the first time. John Williams's original program note is reprinted below.

—Robert Kirzinger

In performance, the effusion of Yo-Yo Ma's warm and vibrant personality is so conjoined with his musicianship that a uniquely powerful communication is created for the listener. From the moment I first heard him play I aspired to write something that might express the exuberance, virtuosity, and especially the lyrical expression that are the essence of this remarkable man. The impetus, or if you like, inspiration, for this concerto has clearly been Yo-Yo Ma himself.

The piece is in four movements played without a pause, and I suppose that since it is about "feelings," or the attempt to be in touch with these elusive things, that it must be described as romantic in nature if not always in style.

The first movement I've simply called "Theme and Cadenza." Here I've tried to write music that might develop the ebullience that the cello can express so well. The principal theme constantly reaches upward as it climbs, jumps, and leaps from its opening low E set against a modal E minor (Elgar's key). It then provides the framework for passagework and forms the basis for an extended cadenza. The orchestra provides a warm "humming" accompaniment and has a moment or two of its own in which to exult.

A kind of blues monologue follows wherein the cello is set more alone and apart from the orchestra by a percussion group which sends harmonies reminiscent of the jazz era wafting across our memory. The cello then takes us spinning into a scherzo ...all speed, virtuosity, and daredevil play. The fun is punctuated by "*fermati*" where the orchestra calls periodic halts to the proceedings, only to have the cello repeatedly burst free to continue the chase.

The finale (Romance) closes the concerto. It seemed appropriate to me that the most lyrical movement should come last because it could present the cello in its most natural and wondrous role...that of singer of song. Throughout its enormous range this miracle of imagination and the carpenter's art has the capacity to perform expressively in the vocal style like no other instrument we've been blessed with.

I only hope that my efforts are worthy of this great soloist and our magnificent Boston Symphony Orchestra. I feel privileged to be able to present this piece on the momentous occasion of the opening and dedication of Ozawa Hall.

—John Williams

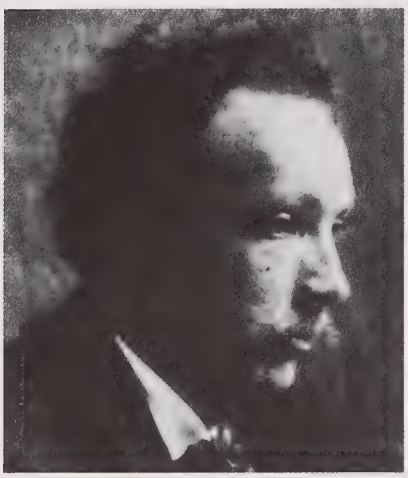


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Richard Strauss
Don Quixote, Fantastic Variations on a theme of knightly character, Opus 35



Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He composed Don Quixote *in 1897, completing it in December of that year. The score is dedicated to Joseph Dupont. It was first performed on March 8, 1898, from manuscript, by the Gürzenische Städtische Orchester of Cologne under Franz Wüllner. Theodore Thomas led the Chicago Symphony in the American premiere on January 7, 1899. Boston Symphony audiences first heard* Don Quixote *on February 12 and 13, 1904; Wilhelm Gericke conducted, with BSO principals Rudolf Krasselt, cello, and Max Zach, viola. The composer himself led a special performance on April 19 that same year with the same soloists. The cello soloists in Boston Symphony performances have also included Heinrich Warnke (with Max Fiedler and Karl Muck conducting); Jean Bedetti (with Pierre Monteux, Serge Koussevitzky, and Richard Burgin); Gregor Piatigorsky (with Koussevitzky, Burgin, and Charles Munch); Samuel Mayes (with Burgin, Monteux, Erich Leinsdorf, and William Steinberg); Jules Eskin (with Jorge Mester, Steinberg, Seiji Ozawa, and Klaus Tennstedt); Yo-Yo Ma (with Ozawa, first at Tanglewood in August 1984 with violist Burton Fine, and also including the BSO's most recent Tanglewood performance on August 7, 1994, with violist Rebecca Young, though Ma played a more recent Tanglewood performance on August 1, 1999, with Ozawa, violist Yuri Bashmet, the TMC Orchestra, and the Gustav Mahler Jugendorchester as part of that summer's Leonard Bernstein Memorial Concert); Janos Starker (with Erich Leinsdorf and violist Burton Fine in January 1992); and Mstislav Rostropovich (with Ozawa and violist Burton Fine, as part of Rostropovich's sixtieth-birthday concerts in February and March 1987; then as soloist in the Finale by itself, with Ozawa and the BSO in the orchestra's gala August 1988 Tanglewood concert celebrating Leonard Bernstein's seventieth birthday; and as soloist again in the entire work in the orchestra's most recent subscription performances, with Ozawa and violist Steven Ansell, in April 1997, marking the cellist's seventieth birthday). Besides those mentioned above, the violists in BSO performances have also included Emil Férir, Georges Fourel, Jean Lefranc, and Joseph de Pasquale. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, wind machine, harp, and a large component of strings specified by the composer as sixteen first violins, sixteen second violins, twelve violas, ten cellos, and eight double basses.*

Don Quixote came during a short but rich period of Strauss's life when he was serving as first conductor in his native Munich. He had just completed *Also sprach Zarathustra* and turned with enthusiasm to the much smaller medium of the song and the *a cappella* chorus. Capping his output during this period, shortly before he left Munich to be Weingartner's successor at the Royal Opera of Berlin, was a new tone poem based on the character of Cervantes' immortal knight and his equally memorable squire.

Actually Strauss himself avoided calling this work a "symphonic poem," but referred rather to its strictly maintained structure as a set of variations with the whimsical title "Fantastic variations on a theme of knightly character." This description prepares us for the theme-and-variations organization of the score while at the same time warning us that *Don Quixote* is not to be a "classical" variation set such as, say, Brahms's Vari-



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ations on a Theme by Haydn. In that glorious work, each variation retains quite strictly the shape of the original theme—its phrase structure and harmonic outlines as well as some sense of the melodic structure—while the composer finds ways of introducing new treatments of its fundamental musical ideas. In *Don Quixote*, on the other hand, the word "fantastic" in the subtitle implies what we might call "character variations" as opposed to "formal variations." That is to say, in each variation, Strauss uses any or all of the basic thematic ideas in a more or less free composition, varying each according to the expressive needs of the given movement. The themes may change character through changes of orchestration, melodic shape, or harmony according to the mood that is to be conveyed in each case. But each variation need not reiterate the overall shape presented at the original statement of the theme. This treatment of his material, which Strauss employs in his more overtly "symphonic" tone poems as well, is derived from the Wagnerian *Leitmotiv* system in both aesthetic and technique. He often combines the various themes contrapuntally into passages of lavish intricacy; *Don Quixote* includes some of Strauss's most complex writing, and the score was no doubt the despair of the composer's father.*

Strauss chose to highlight two soloists from the orchestra—cello and viola—to characterize the lanky visionary knight and his plump, down-to-earth companion, but the relationship betwen instruments and characters is not a simple one. The solo cello certainly stands for Don Quixote, although a solo violin frequently functions as a kind of co-principal; the solo viola represents Sancho Panza, but shares that responsibility with the tenor tuba and bass clarinet. Thus, *Don Quixote* is not really a cello concerto (or, for that matter, a double concerto for cello and viola). When Strauss wrote it, he certainly intended the cello part to be played by the orchestra's principal cellist seated in his normal place in the orchestra.† But the cello part in particular is so difficult and so spectacular that over the years it has served as a vehicle for virtuoso cellists who perform it as if it were the Dvořák concerto, with the soloist seated in the center, separated from the rest of the ensemble. Although that was not Strauss's original intention, he himself conducted *Don Quixote* many times in that arrangement (in which the soloist does not play during the orchestral tutti passages), so it must be accepted as having his approval. But the elaborate subdivision of the cello section, including the soloist as part of the group, is a strong argument in favor of the original plan.

Introduction: *Mässiges Zeitmass* (*Moderato*). The score opens with a musical picture of a certain elderly gentleman of La Mancha engrossed in the reading of his enormous library of romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. We hear in rapid succession three thematic ideas that will, in one form or another, depict this gentleman's further adventures: at the outset flutes and oboes introduce a phrase in D major that Strauss marks "*ritterlich und galant*" ("in a knightly and gallant manner"); this is followed by a figure climbing upward in the strings and then descending with courtly grace; then a rapid little arpeggio on the clarinet leads to

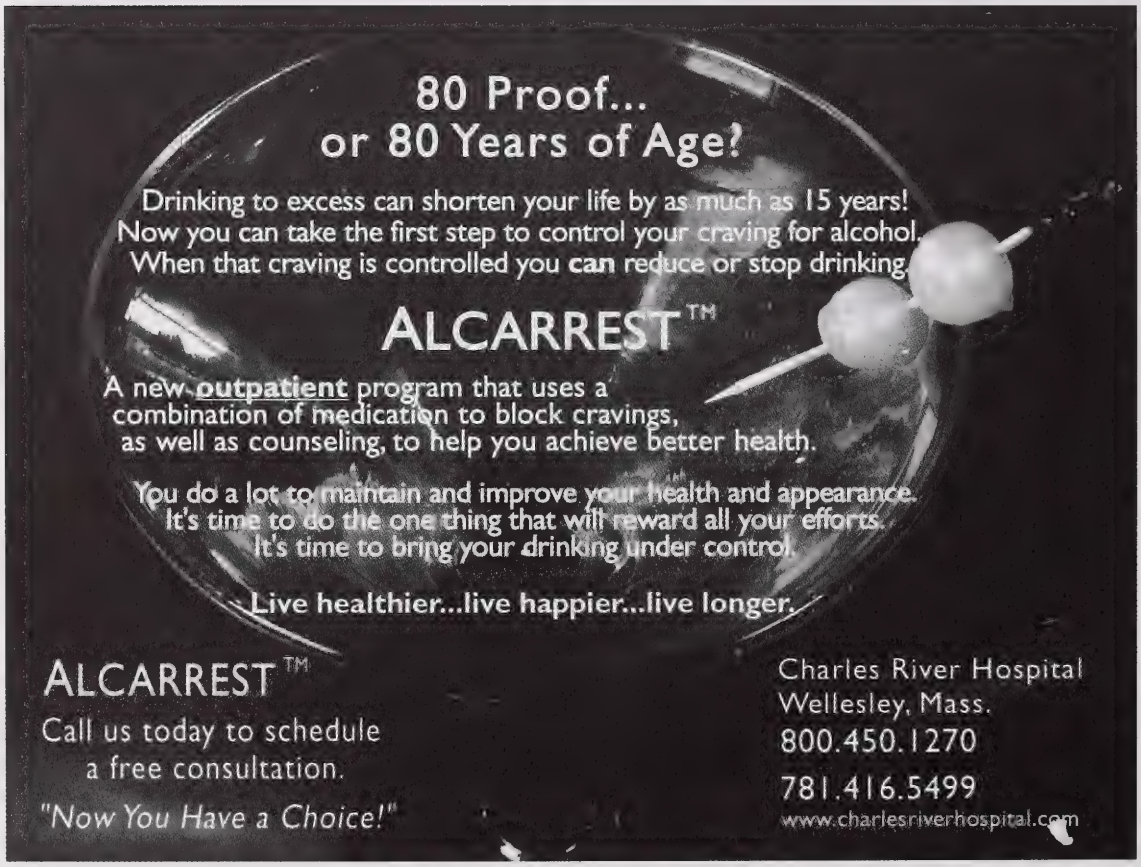
*Franz Strauss, one of the finest horn players of the late nineteenth century, was nonetheless a musical reactionary. He often had to play for Wagner, whose music he hated and with whom he had violent arguments. (When the word came, during an orchestral rehearsal in 1883, that Wagner had died in Venice, Franz Strauss was the only member of the orchestra who flatly refused to stand in a minute of silent homage to the departed composer.) He gave his son Richard a firm classical grounding in musical principles, something that Richard deeply appreciated, although he almost never paid attention to his father's basic advice when it came to composing: "Keep it simple!"

†This is evident from a glance at the full score, where Strauss has carefully and considerately indicated what the second cellist at the first desk is to do whenever the soloist is playing: in some passages to remain silent, in others to play with the musicians at the second desk, in still others to play a solo part of his own. None of these instructions would be necessary if it were assumed that the solo cellist was essentially a player outside the body of the orchestra.

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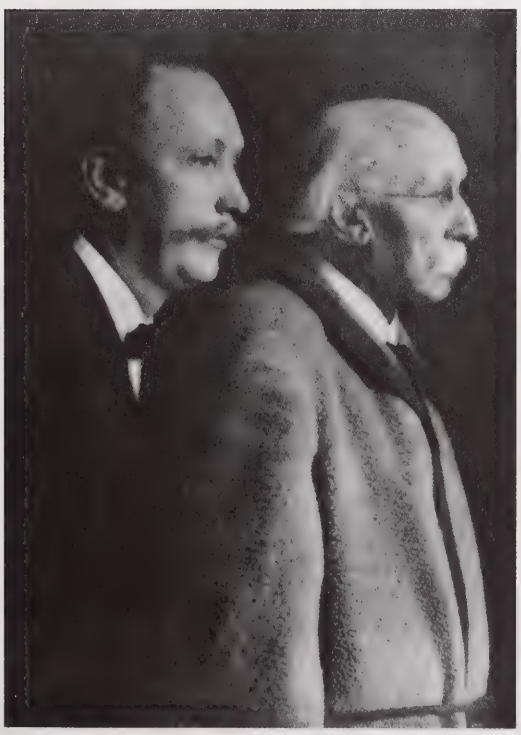
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a slightly bizarre cadential theme. Though the fact of the major mode suggests our hero is still in his right mind, the little harmonic side-slips so characteristic of Strauss hint that his hold on reality is perhaps tenuous at best. The orchestral cellos sing a more lyrical version of the first theme before the solo oboe introduces us to the feminine ideal of our knight-to-be. He thinks of his Dulcinea, he imagines himself springing to her defense (both themes in counterpoint), and his imagination begins to carry him progressively farther and farther away from the world of reality. Finally something snaps; triple-*forte* dissonant chords in the full orchestra indicate that he has gone mad. At this moment Strauss brings in the solo cello to present the actual theme.

Theme: *Mässig* (*Moderato*), the first part of which is labeled "The Knight of the Rueful Countenance." Our knight appears in D minor with solo cello and solo viola beginning their frequent partnership by reintroducing, now in the minor mode, the themes first heard at the outset. This is followed by a new section, a countersubject, labeled "Sancho Panza." Bass clarinet and tenor tuba first introduce a little self-satisfied figure before the chattering solo viola takes off with a nearly endless string of commentary. And since most of what Sancho says consists of solemn commonplaces, the viola makes a series of statements each more vacuous musically than the last.

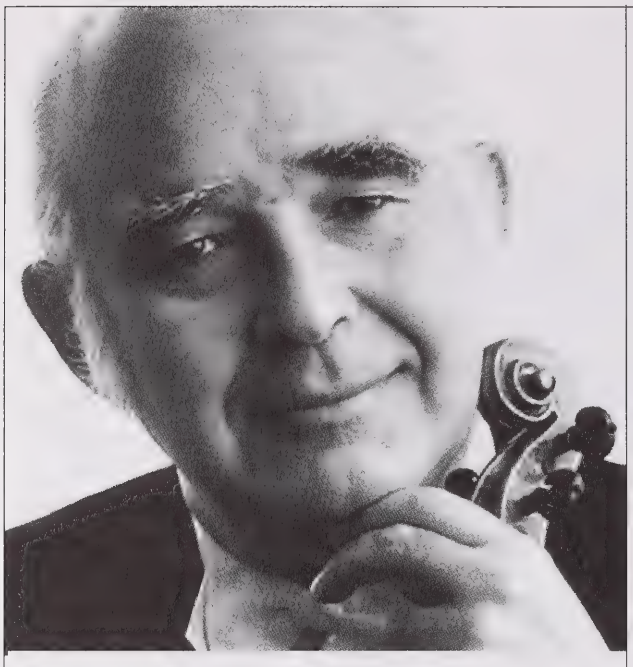
Variation I: *Gemächlich* (*Comodo*). Based on chapter eight of Cervantes' Book I, this is the famous story of the windmills. Knight and squire set forth (their themes in solo cello and bass clarinet respectively), and Don Quixote thinks now and then of Dulcinea, until he is brought to a halt by the sight of "giants," which, of course, Sancho recognizes as windmills. The huge vanes move slowly and steadily around, imperturbable. The Don races at them headlong and is tumbled to the ground. The cellist presents a fragment—in shreds!—of his chivalric theme, followed by a lamentation addressed to his fair lady before the cadence figure leads us straight into



Richard Strauss and his father, Franz

Variation II: *Kriegerisch* (*Warlike*). In chapter eighteen of the First Book, Don Quixote sees two clouds of dust in the distance and claims they are rival armies about to do battle. He promptly decides to offer his services to the weaker side and declares that he will attack the host of the great Emperor Alifanfaron. In vain does Sancho point out that he sees nothing but a flock of sheep. We can hear the sheep bleating in one of the most extraordinary examples of musical onomatopoeia ever composed, and the pipes of the shepherds follow close behind. But Don Quixote, in his most heroic and warlike D major, attacks and routs the foe. (In the book, Cervantes has the hapless Don attacked in his turn by the angry shepherd, who throws rocks at him and knocks out his teeth, but Strauss decided, for musical reasons, to let Don Quixote have at least one successful adventure.)

Variation III: *Mässiges Zeitmass* (*Moderato*). This variation is referred to as the "Dialogues of Knight and Squire"; it brings together in musical guise the many endless debates between the Don and Sancho. The former expounds his visions, which the latter, no matter how hard he tries, is unable to appreciate fully. In fact he gets so carried away in his chattering attempts to talk reason into his master that the Don finally hushes him with a violent gesture. Then in a radiant pendant to their conversation (*Viel lang-*



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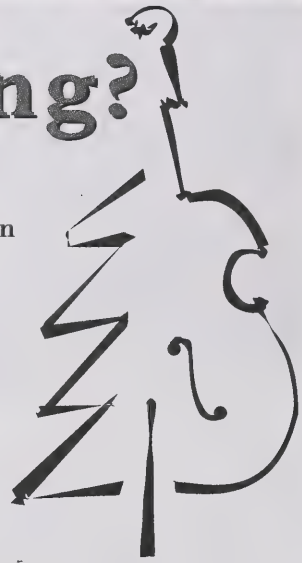
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samer—Much slower), the knight tells of his visions and dreams. This passage, in a rich F-sharp major, is filled with all the warmth and tender lyricism of Strauss at his best. The passion is virtually Wagnerian. As he finishes his peroration, Sancho (bass clarinet) begins to insert his usual objections, but the Don turns on him furiously (violins) and the discussion is ended, Don Quixote rushing off into

Variation IV: *Etwas breiter* (*Somewhat broader*). In the last chapter of part I of the book, Don Quixote observes a procession of penitents carrying a sacred image of the Madonna in a petition for rain. He attacks the group with the intention of saving what he sees as a kidnapped maiden. Bassoons and brass sing out a liturgical theme as the procession comes into view. Don Quixote's increasing interest is indicated in a little figure in the clarinets and oboes before he rushes into battle on his steed Rocinante. The combat is brief and inglorious. Within three measures he is sprawled on the ground (a sustained low D in the strings depicts him lying motionless while the procession draws on). Sancho fears at first that his master has died and begins to lament, but the Don rises with difficulty (solo cello). Sancho chortles with glee (bass clarinet and tenor tuba), then promptly goes to sleep. This allows Strauss to back up in the story for

Variation V: *Sehr langsam* (*Very slowly*). "The Knight's Vigil" comes from the third chapter of Book I and takes place before Sancho himself is on the scene. In the novel, the story is filled with ludicrous incidents as Don Quixote places his armor in the watering trough of an inn, there to watch over it throughout the hours of darkness until he should be dubbed a knight at dawn (he uses the watering trough in the courtyard because the inn—a "castle" to his bemused wits—has no chapel). After he has started fights with two sets of muleteers, who have moved his armor out of the trough in order to water their animals, the innkeeper persuades him that he has watched over his armor long enough according to the rules of knighthood. Strauss chooses to omit any attempt at storytelling here; instead this delicate variation deals rather with the knight's state

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of mind. A few fragments of one of his themes (on the solo cello) intertwines with that of his beloved Dulcinea. This in turn leads us on to

Variation VI: *Schnell* (*Fast*). In the tenth chapter of Book II of the novel, Don Quixote orders Sancho to find his Dulcinea for him and try to persuade her to receive the homage of the knight. By this time Sancho is beginning to understand his master's personality more fully. Since he has no idea what Dulcinea looks like or where she lives (and fears that he may be attacked and beaten if he should try to discover her in earnest), he points out to the Don three girls riding on donkeys and insists that they are the Lady Dulcinea and two attendants. The fact that the Don cannot quite see it Sancho's way is easily explained—they are under an enchantment (just as the Don had insisted the giants were, when they suddenly changed into windmills). Strauss's treatment of this is a masterpiece of musical humor. The jaunty tune in the oboes conjures up the hearty country wench who reeks of garlic. The Don attempts to address her in his most courtly manner. Even Sancho plays up to the game (solo viola), attempting to persuade her that she is the fair and pure Dulcinea. The girls ride away as fast as they can, leaving Don Quixote in utter confusion behind them.

Variation VII: *Ein wenig ruhiger als vorher* (*A little calmer than the preceding*). Here

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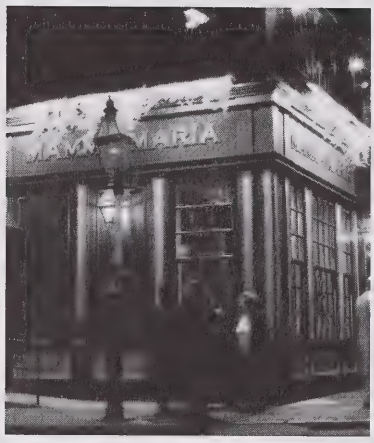
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Strauss provides us with a virtuoso exercise in orchestration which is almost a parody of Wagner's "Ride of the Valkyries." The narrative elements are totally omitted from this variation for the sake of the one musical image. In chapter forty-one of Book II, Don Quixote and Sancho allow themselves to be blindfolded and put on a wooden horse which will, they are told, fly through the air to a lady in great distress. Once they are mounted, the courtiers operate large bellows to give them the impression of the wind whistling past them, though the horse never leaves the ground. The complicated background of the story cannot be told in a symphonic poem, but the "flight" of the horse makes for a perfect musical description. Fanfares on the horns, soaring figures in the strings, chromatic flutter-tonguing in the flutes, rhythmic ostinatos, even the actual presence of a wind machine in the orchestra ("preferably out of sight," the composer noted)—all these things suggest the breathtaking sky ride of Wotan's daughters in the last act of *Die Walküre*, but with one important difference: Don Quixote's horse never leaves the ground, as indicated by the unchanging, earthbound, pedal-point D in the bass instruments of the orchestra!

Variation VIII: *Gemächlich* (*Comodo*). This variation is a journey by boat and is filled with the flowing water music that again suggests almost a Wagner parody—the opening scene of *Rheingold*? In chapter twenty-nine of Book II, Don Quixote finds a boat at a stream and insists that he is meant to embark on a journey—without oars—to find adventure downstream. In fact, the boat is crushed by some great mill wheels, and the occupants only manage to be saved by some helpful millers. The Don's themes are converted here into a gently rolling 6/8 time that lulls its way along. But as they near the mill wheels, things begin to happen faster and faster. The boat capsizes, and the two passengers are pulled to shore, where they stand dripping wet. The final cadence figure of the variation is here turned into a prayer of thanks for their rescue.

Variation IX: *Schnell and stürmisch* (*Fast and stormy*). Strauss backs up to the eighth chapter of Book I for this brief variation. After his misadventure with the windmill, Don Quixote encounters two Benedictine monks mounted on mules. He takes them (from their black robes) to be magicians and easily puts them to rout. After a vigorous statement of the Don's themes, there is a lengthy mock-religious dialogue for the two monks (bassoons) before the Don's theme drives them away.

Variation X: *Viel breiter* (*Much broader*). The last variation takes the tale from the sixty-fourth chapter of Book II. A gentleman from Don Quixote's own village, Samson Carasco, who is concerned about the old man's condition, shows up as the Knight of the White Moon, defeats the Don in battle, and exacts a promise that he will refrain from knight-errantry for twelve months. The battle is an uneven one (strings against all the brass and woodwinds), but it has its intended effect, and in a long transition, Don Quixote makes his journey home. The pedal point in the bass and the drumbeats that mark his homeward way are effective and moving, building to the climactic dissonant chord that had marked the onset of his insanity in the Introduction. Now the clouds begin to clear away. He thinks briefly of becoming a shepherd, a vision in which Sancho has a part to play, too. A radiant A major chord—the dominant of the home key of D—leads directly to the

Finale: *Sehr ruhig* (*Very calm*). Here a warm new version of Don Quixote's basic theme (solo cello), once again clear in his mind, leads gradually to the onset of death pangs. The cello recalls all of the principal ideas associated with the Don before the actual moment of death, after which the orchestra can add only its quiet *requiescat*.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.



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A website with the latest information on all facets of John Williams's music, including notes on his pieces for the concert hall, can be found at www.johnwilliams.org. In addition to recordings of his film scores, some of John Williams's concert music has been made available on compact disc. This includes the bassoon concerto *The Five Sacred Trees*, recorded by the original soloist, Judith LeClair of the New York Philharmonic, with the London Symphony Orchestra under the composer's direction (Sony Classical); as well as his Flute Concerto, with soloist Peter Lloyd, and Violin Concerto, with soloist Mark Peskanov, with Leonard Slatkin conducting the London Symphony Orchestra (Varèse-Saraband). John Williams and Yo-Yo Ma plan to record the Concerto for Cello and Orchestra in the next few months for future release on compact disc. Gil Shaham, John Williams, and the BSO have recorded Williams's *TreeSong*, Violin Concerto, and music from the score of *Schindler's List* for future release by Deutsche Grammophon.

—Robert Kirzinger

An important recent addition to the Strauss bibliography is *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press); this is a new biography by Michael Kennedy, who previously authored an impressive volume on the composer's life and works for the Master Musicians series (Schirmer), and whose Strauss article in The New Grove Dictionary of Music and Musicians was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). Two other recent additions to the Strauss literature are *Richard Strauss* by Tim Ashley, in the well-illustrated series "20th-Century Composers" (Phaidon paperback) and *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback; among the other composers included in this series are Berlioz, Beethoven, Debussy, Ives, Mahler, Verdi, and Webern). Gilliam also wrote the article on Strauss in the brand new second edition (2001) of The New Grove. The biggest biography of Richard Strauss is still Norman Del Mar's three-volume work, which gives equal space to the composer's life and music (Cornell University paperback); *Don Quixote* receives detailed consideration in Volume I. Yo-Yo Ma has recorded *Don Quixote* with Seiji Ozawa and the Boston Symphony Orchestra (Sony Classical). Noteworthy recordings also include Rudolf Kempe's with cellist Paul Tortelier and the Dresden State Orchestra (EMI), George Szell's with Pierre Fournier and the Cleveland Orchestra (Sony "Masterworks Heritage"), Mstislav Rostropovich's with Herbert von Karajan and the Berlin Philharmonic (EMI), and Fritz Reiner's with Antonio Janigro and the Chicago Symphony Orchestra (RCA "Living Stereo"). Strauss's own recording, from 1933 with the Berlin Staatskapelle and cellist Enrico Mainardi, has appeared on a number of CD labels, including Deutsche Grammophon and, more recently, "The 78's." The conductor Clemens Krauss, who worked closely with Strauss and led the premieres of several of his operas, recorded many of the tone poems for Decca with the Vienna Philharmonic in the 1950s; his 1953 recording of *Don Quixote* with cellist Pierre Fournier has been reissued recently on compact disc (Testament, with *Till Eulenspiegel* and *Don Juan*). Arturo Toscanini's NBC Symphony recording with cellist Frank Miller is drawn from a 1953 radio broadcast (RCA Victor Gold Seal, with *Death and Transfiguration*). An earlier, 1938 Toscanini/NBC Symphony broadcast with cellist Emanuel Feuermann is also available (Music & Arts).

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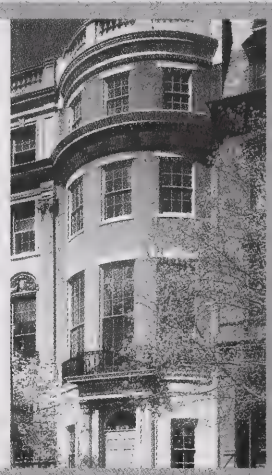
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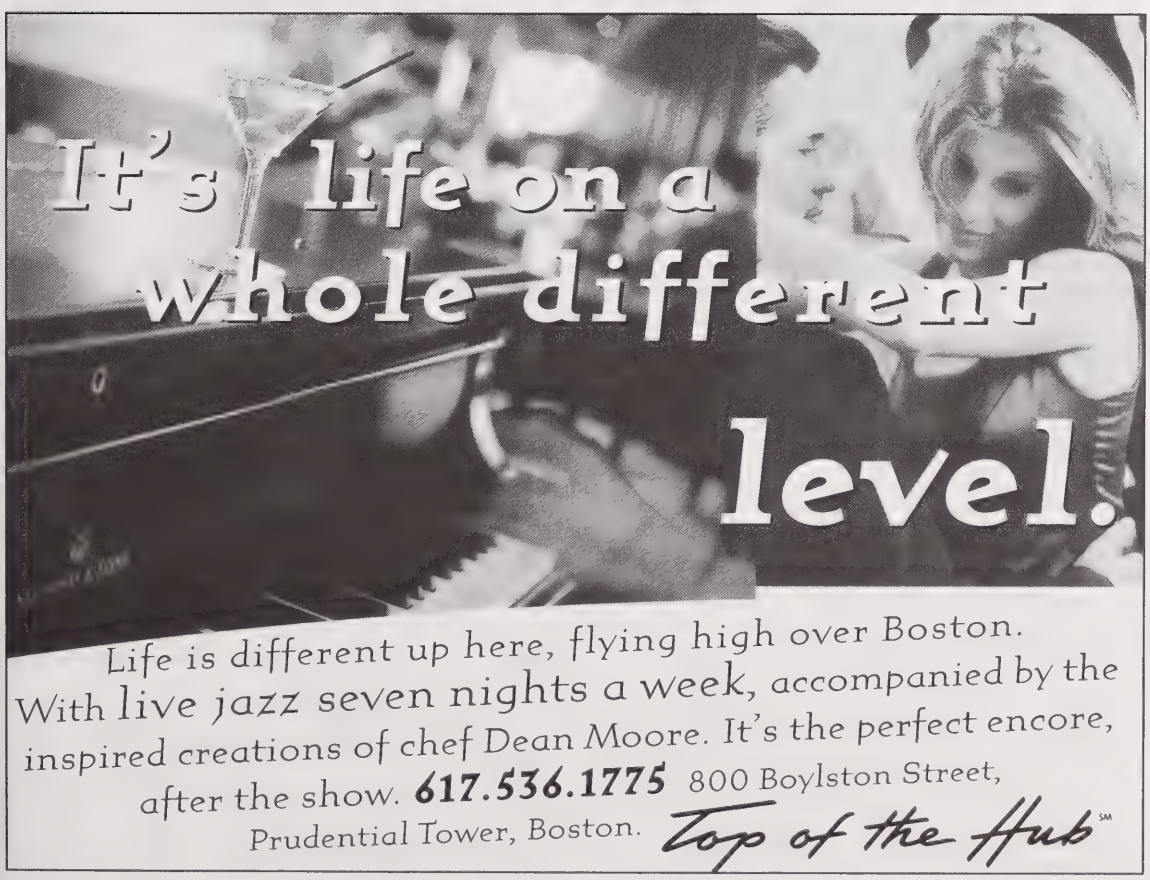
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Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside the Western classical tradition, Yo-Yo Ma seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. One of his goals is to understand and demonstrate how music serves as a means of communication across a range of cultures throughout the world. Taking this interest further, Mr. Ma recently established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route, which extended from easternmost Asia to Europe (including such regions as India, Tibet, Persia, and Greece). By examining the ebb and flow of ideas throughout this vast area, the Project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. Mr. Ma recently completed another multi-year undertaking with his re-exploration of J.S. Bach's Suites for unaccompanied cello. The elements of that project included concert performances of the cycle in numerous cities, a new recording of the works, and a series of six films—one for each suite—under the title "Inspired by Bach," with each film using Bach's music as the starting point for new collaborative works and depicting the creative process that produced the interpretations of Mr. Ma and his fellow artists, among them choreographer Mark Morris, Kabuki artist Tamasaburo, ice dancers Jayne Torvill and Chris-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

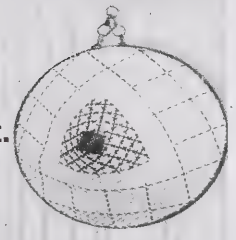


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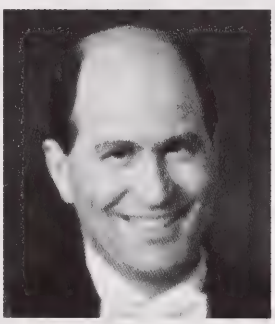
BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

topher Dean, and garden designer Julie Moir Messervy. Mr. Ma is an exclusive Sony Classical artist; his discography of nearly fifty albums (including thirteen Grammy winners) reflects his wide-ranging interests. Besides the standard concerto repertoire, Mr. Ma has recorded many of the numerous works that he has commissioned or premiered. He has also made several successful recordings that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" with Mark O'Connor and Edgar Meyer, and "Piazzolla: Soul of the Tango." Mr. Ma's most recent Sony Classical releases include "Simply Baroque," featuring works of Bach and Boccherini, and "Solo," an album of unaccompanied works that serves as a prelude to the Silk Road Project. Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and nonmusicians alike. The summer of 1999 saw the realization of a special goal when, with conductor Daniel Barenboim, he worked with a specially assembled Middle Eastern Youth Orchestra uniting young musicians from throughout that region. Yo-Yo Ma was born in 1955 to Chinese parents living in Paris. He began studying the cello with his father at four and soon came with his family to New York. His principal cello teacher was Leonard Rose at the Juilliard School. He later sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Mr. Ma has appeared frequently with Seiji Ozawa and the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour since his February 1983 subscription series debut.

Steven Ansell



Steven Ansell joined the Boston Symphony Orchestra as its principal violist in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, he also remains a member of the acclaimed Muir String Quartet, which he co-founded twenty years ago and with which he has toured extensively throughout the world. Mr. Ansell is a graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle; he also holds an honorary doctorate from Rhode Island College. Other teachers included Vilem Sokol, Raphael Hillyer, and Walter Trampler. Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* Magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood, Schleswig-Holstein, Marlboro, Blossom, Newport, Spoleto, and Deer Valley festivals. The recipient of an honorary doctorate from Rhode Island College, Mr. Ansell currently teaches at the Boston University School for the Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.

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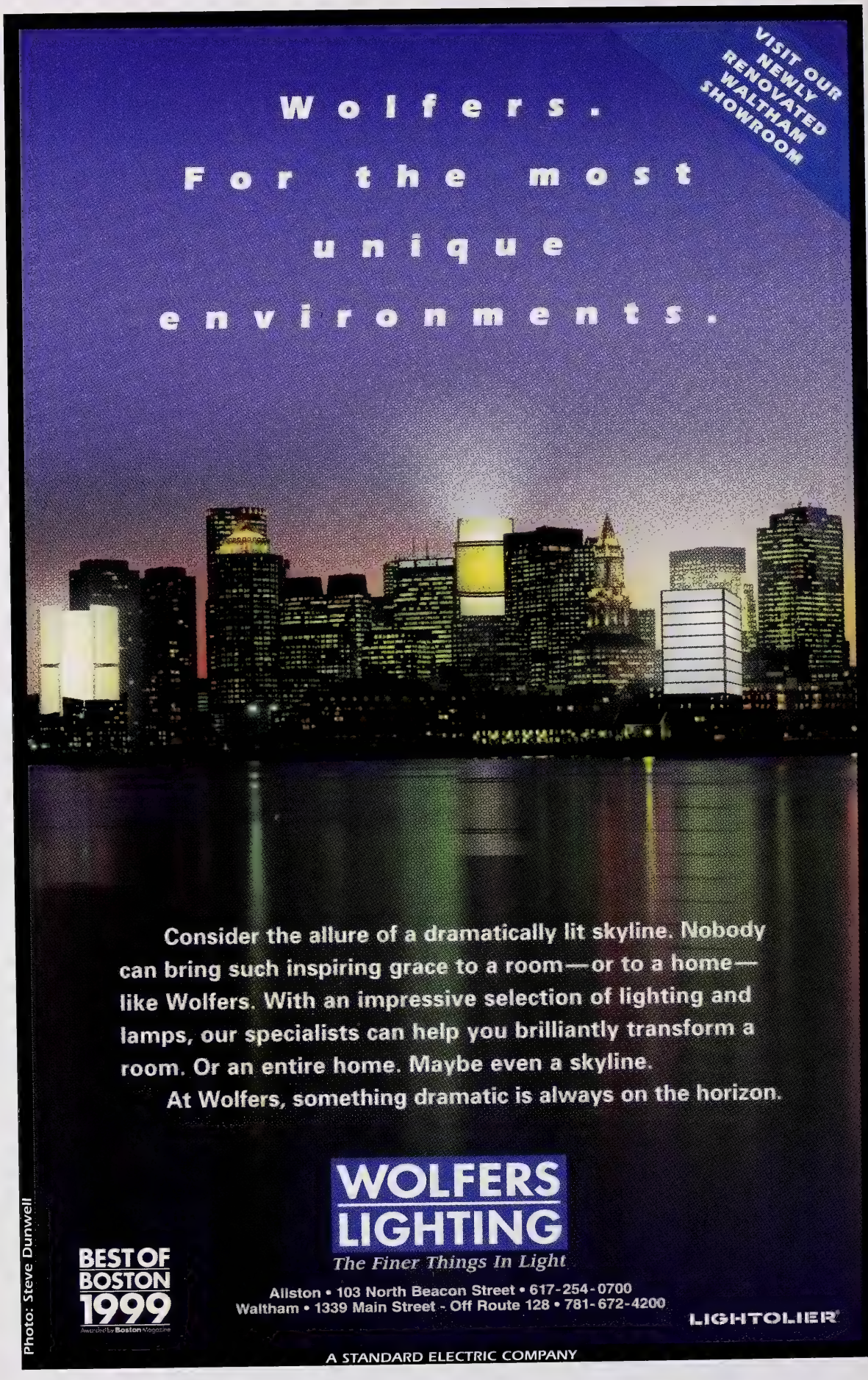


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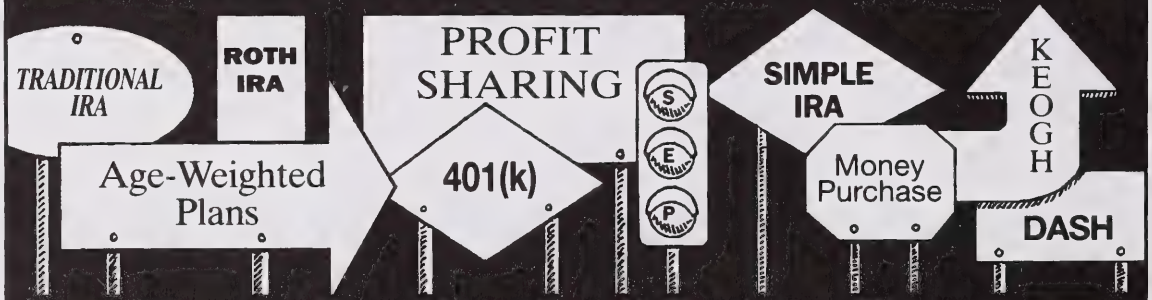
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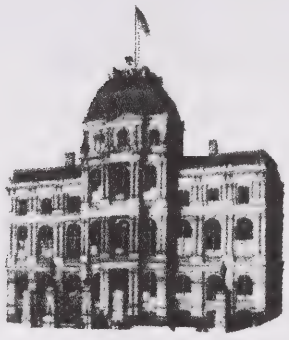
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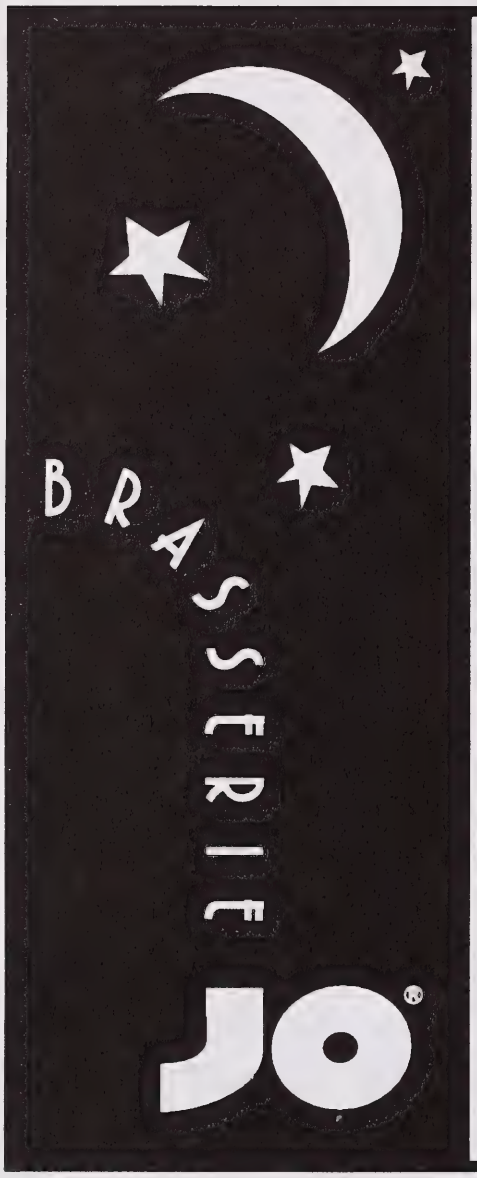
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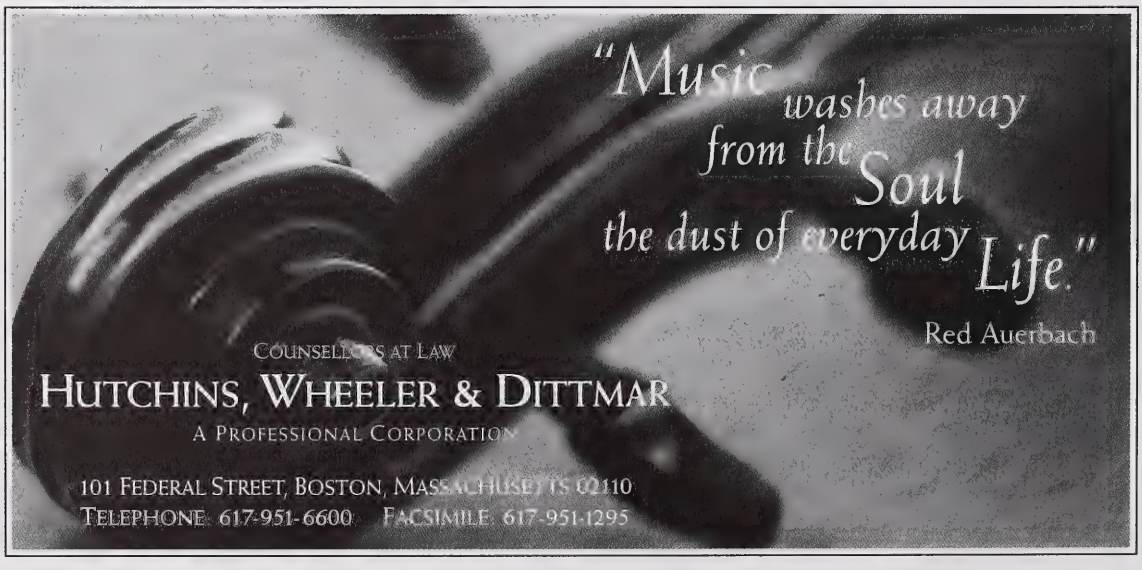
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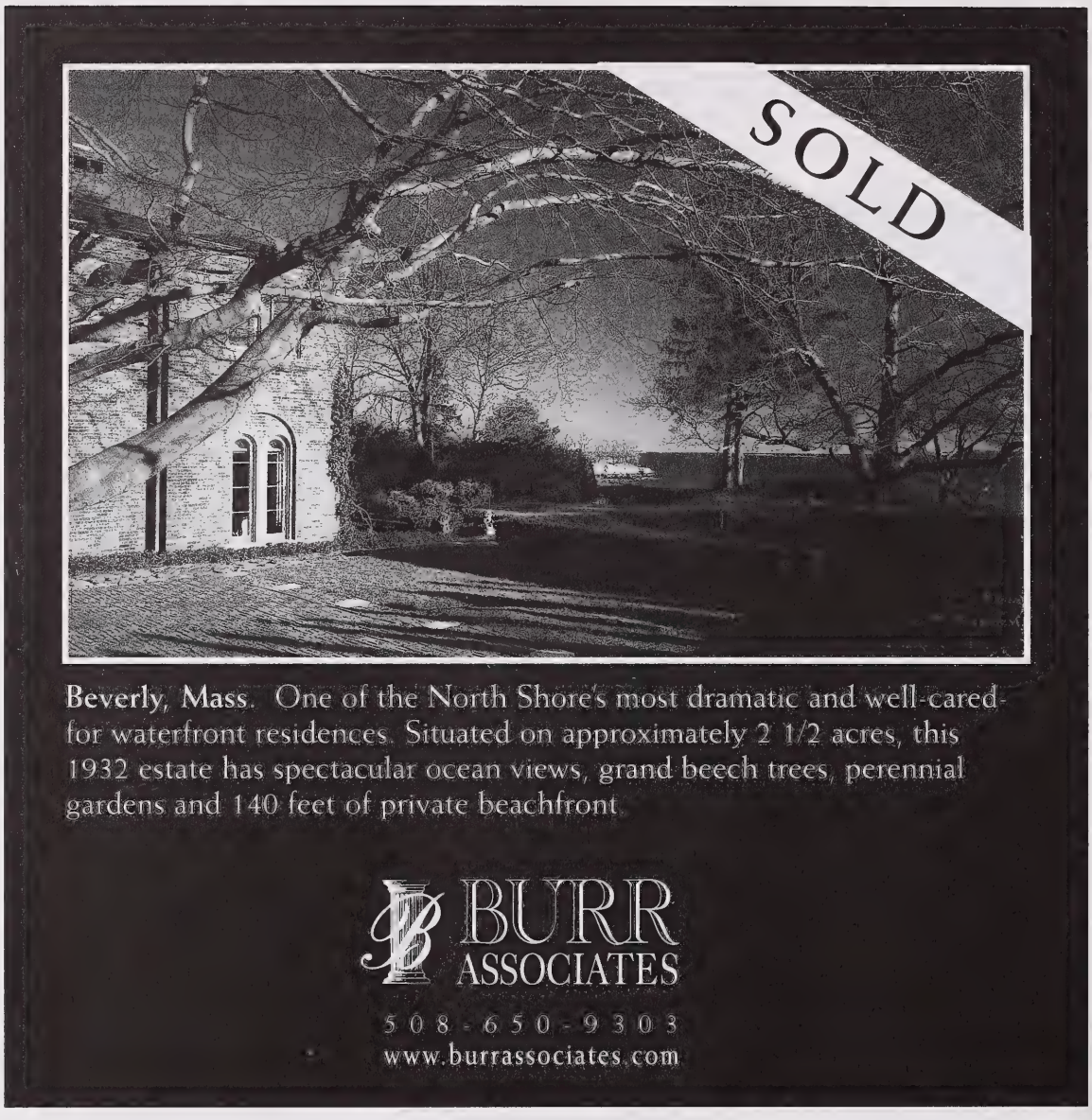


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NEXT PROGRAM. . .

Thursday, March 1, at 8
Friday, March 2, at 1:30
Saturday, March 3, at 8
Tuesday, March 6, at 8

Pre-Concert Talks
by Harlow Robinson

DAVID ROBERTSON conducting

ADAMS — *Naive and Sentimental Music*

I. Naive and Sentimental Music
II. Mother of the Man
III. Chain to the Rhythm

INTERMISSION

PROKOFIEV — Violin Concerto No. 1 in D, Opus 19

Andantino
Scherzo: Vivacissimo
Moderato – Allegro moderato

CHO-LIANG LIN

JANÁČEK — *Sinfonietta*

Allegretto – Allegro – Maestoso
Andante – Allegretto
Moderato
Allegretto
Andante con moto

The acclaimed young American conductor David Robertson, who recently became music director of the Orchestre National de Lyon, makes his Boston Symphony debut next week with an impressively varied program. Serge Koussevitzky with then BSO concertmaster Richard Burgin gave the American premiere of Prokofiev's First Violin Concerto here in April 1925. Like Prokofiev's first three piano concertos, the Violin Concerto is by turns wonderfully lyrical and energetically virtuosic. Czech composer Leoš Janáček's *Sinfonietta* for large orchestra was one of several works completed in the composer's last decade that have come to be viewed as masterworks. John Adams is one of our country's most significant composers, the creator of the operas *Nixon in China* and *The Death of Klinghoffer*, among other works. His ambitious three-movement *Naive and Sentimental Music* was premiered by the Los Angeles Philharmonic in 1999.

Boston Symphony Orchestra concerts are supported in part by a grant from the Boston Cultural Council, a municipal agency supported by the Massachusetts Cultural Council, a state agency.

COMING CONCERTS . . .

PRE-CONCERT TALKS: Note that this season the BSO offers pre-performance talks in Symphony Hall prior to *all* BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'D'—March 1, 8-10:10
Friday 'A'—March 2, 1:30-3:40
Saturday 'A'—March 3, 8-10:10
Tuesday 'B'—March 6, 8-10:10

DAVID ROBERTSON conducting
CHO-LIANG LIN, violin

ADAMS	*Naive and Sentimental Music*
PROKOFIEV	Violin Concerto No. 1
JANÁČEK	*Sinfonietta*

Thursday 'A'—March 8, 8-10
Friday 'B'—March 9, 1:30-3:30
Saturday 'A'—March 10, 8-10

BERNARD HAITINK conducting
JACQUES ZOON, flute

STRAVINSKY	Suite from *Pulcinella*
BERNSTEIN	*Halil*, Nocturne for flute and orchestra
BRAHMS	Symphony No. 2

Friday Evening—March 16, 8-10:10
Saturday 'B'—March 17, 8-10:10

BERNARD HAITINK conducting
FRANK PETER ZIMMERMANN, violin

MARTINŮ	*Fantaisies symphoniques* (Symphony No. 6)
MOZART	Violin Concerto No. 4 in D, K.218
DVOŘÁK	Symphony No. 8

Tuesday 'C'—March 20, 8-10:05

BERNARD HAITINK conducting

STRAVINSKY	Suite from *Pulcinella*
MARTINŮ	*Fantaisies symphoniques* (Symphony No. 6)
DVOŘÁK	Symphony No. 8

Thursday, March 22, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—March 22, 8-9:45
Friday 'A'—March 23, 1:30-3:15
Saturday 'B'—March 24, 8-9:45

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAVINSKY	*Symphony of Psalms*
RAVEL	*Daphnis et Chloé* (complete)

Wednesday, March 28, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—March 29, 8-10:05
Friday 'B'—March 30, 1:30-3:35
Saturday 'A'—March 31, 8-10:05

INGO METZMACHER conducting
JOSHUA BELL, violin

WEBER	Overture to *Oberon*
MENDELSSOHN	Violin Concerto
HENZE	Symphony No. 8
STRAUSS	*Don Juan*

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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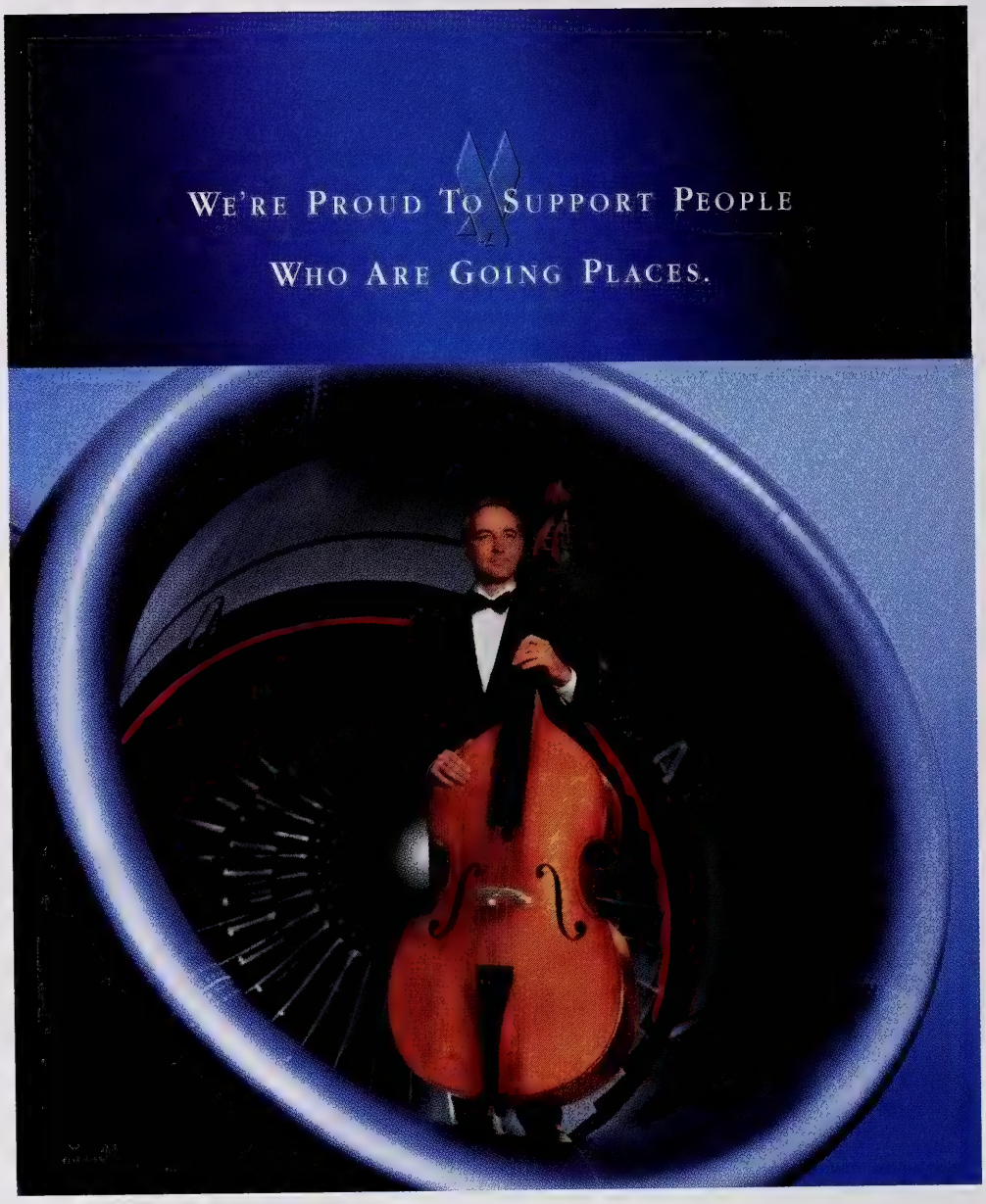
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COMMUNITY CONCERT V
Sunday, February 25, at 3, at the
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NURIT BAR-JOSEF, violin
ALEXANDER VELINZON, violin
EDWARD GAZOULEAS, viola
KAZUKO MATSUSAKA, viola
ANDREW PEARCE, cello

MARTINŮ — Three Madrigals for violin and viola

Poco allegro
Poco andante
Allegro

Ms. BAR-JOSEF and Mr. GAZOULEAS

TAN DUN — *Eight Colors for String Quartet*

1. Peking Opera
2. Shadows
3. Pink Actress
4. Black Dance
5. Zen
6. Drum and Gong
7. Cloudiness
8. Red Sona

Mr. VELINZON, Ms. BAR-JOSEF, Mr. GAZOULEAS, and Mr. PEARCE

DVOŘÁK — String Quintet in E-flat, Opus 97

Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

Ms. BAR-JOSEF, Mr. VELINZON, Ms. MATSUSAKA, Mr. GAZOULEAS, and Mr. PEARCE

Bohuslav Martinů (1890-1959)
Three Madrigals for violin and viola

In a little town named Polička, north of Brno and east of Prague in what's now called the Czech Republic, Bohuslav Martinů's father was the Town Watcher, living in a tower in the St. James Church, responsible for winding the church clock, tolling the bells, and keeping lookout for fires such as the one that had destroyed the town center in 1845. Bohuslav was born in the tower and, being a sickly child, rarely left it in the first six years of his life. Although his talent was recognized at an early age, Martinů was a disappointment in his formal musical training. All he wanted to do was compose. He learned his craft by performing in the violin section of the Czech Philharmonic, becoming familiar with an expanded European repertoire that included the music of Debussy and Stravinsky. A move to Paris in 1923 broadened his horizons and increased his sphere of musical acquaintance; in his first years there he studied privately with Albert Roussel. He became one of the most important Czech composers, behind only Dvořák, Smetana, and Janáček in stature.

The first few decades of his career resulted in a prodigious number of compositions in all genres. Martinů's eclecticism, talent, and constant production of new works eventually began to coalesce into a definite and identifiable style, which could be described superficially as neoclassical with a Bohemian accent. In the late 1920s he began to base his work on Baroque models, developing clarity of texture and formal solidity in tandem with a Czech folk-music rhythmic and melodic vitality.

Martinů's Three Madrigals for violin and viola (1947) were written in the United States; he had fled war-torn Europe in 1941 after being blacklisted by the Third Reich. These pieces show further interest in musical forms from the past. The title refers to a particular form of Renaissance polyphonic vocal music for two or more parts, in which the emotions and action of the text were expressed with dramatic word-painting in the music. The madrigal's potential for rapid changes in mood—from battle scene to death scene, for example, or from love to jealousy—may have suggested to Martinů the musical interaction of the violin and viola in the Three Madrigals.

Tan Dun (b.1957)
Eight Colors for String Quartet

When Tan Dun was relocated to rural China to plant rice during the Cultural Revolution, he continued immersing himself in music via the collection of folk songs and through the organization of an "orchestra" consisting of homemade bamboo flutes, pots, pans, and whatever else came to hand. This *ad hoc* ensemble played for weddings or at Buddhist temples, for funerals, for ghost operas, or any other occasion that arose. He also became a fiddle player in a Peking Opera troupe.

A new world opened for Tan Dun when he saw the Boston Symphony Orchestra conducted by Seiji Ozawa on its Asian tour in 1979. After the Cultural Revolution the exploration of the music outside of China became a more practical possibility, and Tan, among others of his generation, began to study European traditions as well as those of other cultures. His first string quartet, *Feng Ya Song* (1983), reflected a synthesis of the style of Bartók and Schoenberg with traditional Chinese music. At the same time, Tan was leading a movement of rediscovery of the folk and classical music traditions of China. In China, however, Tan was criticized for leaning too much to European taste, and his music was banned for a period of six months during 1983. In 1986 he received a fellowship to study at Columbia University in

New York with Chou Wen-Chung.

Also in 1986 Tan wrote the controversial *On Taoism*, an ultra-avant-garde statement of his musical aims that both challenged and embraced his musical influences from the West and Asia. *Eight Colors for String Quartet* (1986-88) is a further merging of these two influences, drawing on serialism and new sonorities of the European and American avant-garde while evoking performance gestures from Peking Opera. Here is an excerpt from Tan's own note for the piece:

> *Eight Colors for String Quartet* (together with *In Distance* and *Silk Road*) marks the first contact in my music between folk materials and the concentrated, lyrical language of atonality. The Quartet consists of eight very short sections—almost like a set of paintings—that share and develop materials. The subjects are described by the eight interrelated titles and form a drama: a kind of ritual performance structure. Both the timbre and the string techniques are developed from Peking Opera (the vocalization of Opera actresses and Buddhist chanting can be heard). Although a shadow of atonal pitch organization remains in some sections of this piece, I began to find a way to mingle old materials with new to contribute something to the Western idea of atonality and to refresh it. I find a danger in later atonal writing that it is too easy to leave oneself out of the music. I want to find ways to remain open to my culture and open to myself.

The piece was first performed in 1988 by the New Zealand String Quartet in Wellington, New Zealand; it lasts about sixteen minutes in eight short sections.

Antonín Dvořák (1841-1904)
Quintet in E-flat for two violins, two violas, and cello, Opus 97

On September 27, 1892, Antonín Dvořák arrived in New York to begin duties as director of the National Conservatory of Music of America. Although continually occupied with teaching, conducting, and dealing with an insatiable press corps, the composer found time, between January 10 and May 24, to produce an ambitious score of superb artistic caliber that would also prove a popular blockbuster—his Symphony No. 9, *From the New World*, Op. 95. Ten days after finishing the symphony, Dvořák left for a summer stay in Spillville, a rustic immigrant village in Iowa where his native Czech was spoken on the streets. There, continuing on his creative roll, he fully sketched his so-called *American* String Quartet (Opus 96, in F) in three days, and had the final score ready on June 23. Still full of musical ideas, on the 26th he began a string quintet with two violas (a grouping he had last used fully thirty-two years before in his A minor string quintet, Opus 1). The new quintet (Opus 97, in E-flat) reached completion on August 1. This joyous, lush, richly inventive score received its world premiere on January 12, 1894, at Carnegie Hall in New York, played by the famous Kneisel Quartet and a guest violist.

The opening Allegro non tanto begins in a kind of reverie, with pentatonic viola musings summoning nature-rustle sonorities tinged by faint harmonic oddities. A minor-key restatement launched by cello ignites the narrative engine, and Brahmsian chord-slashes bring the energetic final form of the main theme. Dvořák finds a peculiar route—via a "false relation" dissonance—to G minor; there a repeated-note dotted-rhythm theme waxes obsessive. Typically Bohemian though this motif seems, Dvořák derived it from an American Indian chant he heard (he dotted the originally square rhythms and changed the original 4/4 to 3/4). Reaching a triumphant B-flat major peroration on the second theme, Dvořák introduces a suave scalic motif that initiates a truncated exposition repeat (often omitted in performance) that elides the opening reverie. The scalic motif is prominent in the development section, often combined with the dotted rhythm. New lyric material then appears, broadly superimposed over the second-theme rhythm. Eventually the Brahmsian chord slashes initiate a normal reprise, although the second subject has a meditative new harmonic orientation. After these hectic doings, the opening reverie has the last gentle word.

In the scherzo, viola-drumming enlivens two themes: one Czech-polka-like with a melting violin descant, one distinctly Stephen Fosterish. The Trio-section presents a touching, *pizzicato*-accompanied viola lament, repeated by violin against opulent accompaniment in which drumming resurfaces, prefiguring the scherzo's return. A coda turns the lament into a quiet dance. The slow movement presents a hymn-like theme, followed by five variations in which Dvořák continually varies the texture, often through profuse motivic ornamentation.

The finale is a witty rondo on a skipping theme (A) that enters at an oblique angle to the home E-flat major, with the result that its every repetition brings us to a threshold rather than all the way home. Building the movement on short sections allows Dvořák to create an elaborate form replete with paradox. Theme (B) is an ethnically nagging, exotically colored G minor first cousin to the equivalent theme in Schubert's E-flat major piano trio. After (A) resurfaces, Dvořák introduces a warm, hymn-like G-flat major melody (C) garnished with beguiling instrumental adornment. (A) now decides that G-flat is the perfect tonality for it and jumps in for a full restatement, even throwing in final cadential gestures as if to end the piece here! At length, however, (B) comes to the rescue by taking us to E-flat minor. Having learned its lesson, (A) returns in E-flat major—but soon yields the floor to (C), which now makes a warm retreat to C-flat major. Eventually, however, it swings home to E-flat, and (A) leads to a jubilant coda of orchestral density and grandiosity.

—Notes by Robert Kirzinger (Martinů, Tan Dun)
and Benjamin Folkman (Dvořák)

Nurit Bar-Josef joined the BSO as assistant concertmaster in September 1998. A native of Boston, she was a Tanglewood Music Center Fellow in 1993 and 1994, serving as concertmaster with the TMC Orchestra under Seiji Ozawa both summers. She has also served as concertmaster with the Juilliard Symphony, the Curtis Institute Symphony Orchestra, the Haddonfield Symphony Orchestra, and the International Symphony Orchestra. Ms. Bar-Josef appeared as a featured soloist with the Boston Symphony as winner of the BSO's Youth Concerto Competition in 1990. She has also appeared with the Juilliard Orchestra at Avery Fisher Hall, the Corpus Christi Symphony Orchestra, the International Symphony Orchestra, and the Wellesley Symphony Orchestra, and has given recitals at the Tanglewood Music Center, the Juilliard School's Paul Recital Hall, and the Curtis Institute of Music. Ms. Bar-Josef earned her bachelor's degree from the Curtis Institute of Music in 1996, where she studied under Aaron Rosand, then went on to the Juilliard School's master's degree program, where she studied with Robert Mann. During the 1997-98 season she was assistant principal second violin of the Saint Louis Symphony Orchestra.

A native of St. Petersburg, Russia, violinist **Alexander Velinzon** joined the Boston Symphony Orchestra in January 2000. Mr. Velinzon began playing the violin at six and graduated from the Leningrad School for Gifted Children. After coming to the United States, he continued his studies at the Manhattan School of Music and received his master's degree from Juilliard. His appearances as soloist with orchestra have included the Rondo Chamber Orchestra on its tour to Venezuela; the Absolute Ensemble, the Meta-

morphoses Orchestra, and Chappaqua Symphony in New York, and the National Symphony of Santo Domingo in the Dominican Republic. He has also been heard playing violin concertos of J.S. Bach for the Paul Taylor Dance Company. Mr. Velinzon was a prizewinner in the Heida Hermann International Competition in the United States and in the Tibor Varga International Competition in Switzerland. He made his New York recital debut at Carnegie Hall's Weill Recital Hall as winner of the Artist International 1996 Young Artists Auditions.

A member of the Boston Symphony Orchestra since the start of the 1990-91 season, violist **Edward Gazouleas** is also an active chamber music player. He appears regularly with the Boston Conservatory Chamber Players, the new music group Collage, and in solo recitals. A 1983 prizewinner at the International String Quartet Competition in Evian, France, Mr. Gazouleas has performed with members of the Muir, Audubon, and Lydian string quartets. He was a member of the Pittsburgh Symphony and has held faculty positions at Temple University, Wellesley College, and the Boston Conservatory. Mr. Gazouleas is a 1984 graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. Ms. Matsusaka has been soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival. Ms. Matsusaka is currently on the faculty of the New England Conservatory of Music.

Cellist **Andrew Pearce** joined the Boston Symphony Orchestra in September 1996. A native of Los Angeles, Mr. Pearce received his bachelor's degree in music at the University of Southern California under the auspices of Lynn Harrell. While still in his teens he performed solos with numerous orchestras in the United States, including the New York Philharmonic, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and the Utah Symphony. He has also been heard in recital throughout the western United States and in Europe. Mr. Pearce's awards include the Hammer-Rostropovich Prize, two first prizes in the Coleman International Chamber Auditions, and the Presidential Scholar Medallion presented by Ronald Reagan. Before joining the Boston Symphony he worked for six seasons in Canada with the Vancouver Symphony and as a faculty member at the Vancouver Academy of Music, where he taught cello and chamber music. He was also a founder-director there of Una Voce, a new chamber orchestra. During that time his solo and chamber work was frequently recorded for broadcast by CBC Radio. Besides his work with the Boston Symphony, Mr. Pearce is a member of the Boston Trio with violinist Lucia Lin and pianist Heng-jin Park Ellsworth; the ensemble has recently recorded music of Brahms and Ravel for release on its first compact disc.

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Symphony Hall Centennial Season

Free Community Events

SATURDAY CONCERTS AT SYMPHONY HALL

Tickets are required. **Concert time: 2pm**
Funded in part by The Paul and Edith Babson Foundation and The Fuller Foundation.

March 17	**Massachusetts Music Educators Association All State Concert (limited tickets available)**
April 14	**Massachusetts Instrumental and Choral Conductors Association Gold Medal Ensembles**

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March 11	**Wiggins Auditorium, City Hall, Peabody**
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morphoses Orchestra, and Chappaqua Symphony in New York, and the National Symphony of Santo Domingo in the Dominican Republic. He has also been heard playing violin concertos of J.S. Bach for the Paul Taylor Dance Company. Mr. Velinzon was a prizewinner in the Heida Hermann International Competition in the United States and in the Tibor Varga International Competition in Switzerland. He made his New York recital debut at Carnegie Hall's Weill Recital Hall as winner of the Artist International 1996 Young Artists Auditions.

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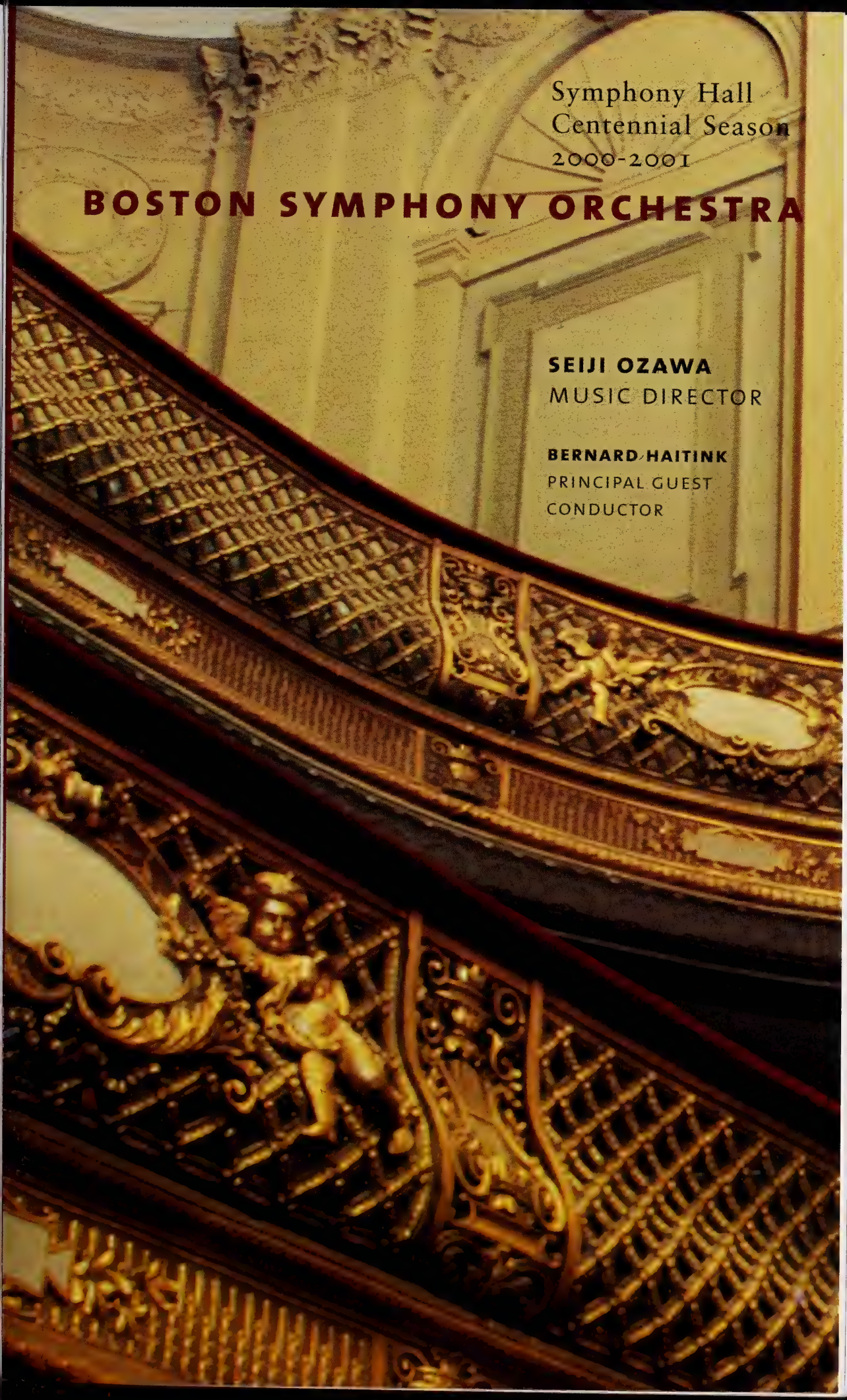
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This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

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Boston Symphony Chamber Players at Jordan Hall, Sunday, April 1, at 3 p.m.

The Boston Symphony Chamber Players continue their 2000-01 season at Jordan Hall at the New England Conservatory on Sunday, April 1, 2001, with a program including Haydn's Divertimento in E-flat for horn, violin, and cello, Hob. IV:5, Harold Shapero's String Quintet, and Beethoven's Quintet in E-flat for piano and winds, Opus 16, with guest pianist Lee Luvisi. Tickets at $28, $21, and $16 may be purchased through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. On the day of the concert, tickets are available only at the Jordan Hall box office.

The Chamber Players' Jordan Hall series will conclude on Sunday, April 29, with a program featuring a new work by Osvaldo Golijov, Beethoven's String Trio in G, Opus 9, No. 1, and Stravinsky's Suite from *L'Histoire du soldat*. Tickets for this concert are also on sale now.

AT&T Sponsors "The Language of the Twentieth Century"

Symphony Hall, home to the Boston Symphony Orchestra since 1900, is where the orchestra has built its reputation as a champion of new music, through world premieres and through the American premieres of some of this century's great musical works. To mark the centennial of Symphony Hall this season, the BSO continues to revisit its musical legacy through "The Language of the Twentieth Century," a special program sponsored by AT&T to survey some of the masterworks that have helped build the orchestra's reputation, and to introduce new works from today's leading composers. Over the years, the BSO has commissioned and/or premiered more than 350 works since Symphony Hall opened its doors a century ago. Given its American premiere by the BSO in April 1925, Prokofiev's Violin Concerto No. 1 is the seventh work to be performed this season as part of the "Language of the Twentieth Century" series, previous works having included John Corigliano's Symphony No. 2 in its world premiere performances, Osvaldo Golijov's *La Pasión Según San Marcos* and Arvo Pärt's *Como anhela la cierva* in their first United States performances, Stravinsky's Concerto for Piano and Winds and *Four Norwegian Moods*, and Copland's Concerto for Piano and Orchestra. The season will also include Bohuslav Martinů's *Fantaisies symphoniques* (Symphony No. 6), Stravinsky's *Symphony of Psalms*, and Hans Werner Henze's Symphony No. 8.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. This week, Harlow Robinson of Northeastern University discusses music of John Adams, Prokofiev, and Janáček (March 1, 2, 3, 6). In the coming weeks, Hugh Macdonald of Washington University, St. Louis, discusses music of Stravinsky, Bernstein, and Brahms (March 8, 9, 10) and Harlow Robinson discusses music of Martinů, Mozart, Stravinsky, and Dvořák (March 16, 17, 20).

BSO Members in Concert

The Concord Chamber Music Society, BSO violinist Wendy Putnam, director, offers a program of woodwind quintets from continental Europe and New England, including music of Rossini, Nielsen, Arthur Berger, and others, performed by BSO members Fenwick Smith, flute, Thomas Martin, clarinet, Mark McEwen, oboe, Gregg Henegar, bassoon, and Jonathan Menkis, horn, on Sunday, March 4, at 2:30 p.m. at the First Parish in Concord, 20 Lexington Road. Tickets are $16 ($8 students, seniors, and children). For more information visit the CCMS website at www.concordchambermusic.org.

BSO assistant concertmaster Nurit Bar-Josef performs a recital of sonatas by Mozart, Ysaÿe, Prokofiev, and Sarasate with pianist Frank Corliss on Sunday, March 4, at 2 p.m. at the Newton Free Library, 330 Homer Street in Newton Centre. Admission is free,



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though seating is limited. For more information call (617) 552-7145.

Former BSO concertmaster Joseph Silverstein is soloist in the Brahms Violin Concerto with Max Hobart leading the Civic Symphony Orchestra on Sunday, March 4, at 3 p.m. in Jordan Hall at the New England Conservatory, part of a program also including Berlioz's *Roman Carnival* Overture and Thomas Oboe Lee's Symphony No. 4, *War and Peace*, with soprano Peggo Horstmann Hodes. Tickets are $25 and $20. For more information call (617) 923-6333.

Tours of Symphony Hall

Throughout the Symphony Hall Centennial Season, the BSO offers free public tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (except March 3, when tours will begin at 1 p.m.), Tuesdays at 9 a.m., and Wednesdays at 4:30 p.m. Tours begin at the Massachusetts Avenue entrance on Tuesdays, and at the Cohen Wing entrance on Wednesdays and Saturdays. For further information, or to schedule group tours, please contact the Volunteer Office at (617) 638-9390.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Centennial Season

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Symphony Hall: The First 100 Years
Writers, photographers, artists, and musicians contribute their unique personal perspectives on the hall, affirming that it is as alive today as when the doors first opened in 1900!
Price: $40.00



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SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where Mr. Ozawa has also played a key role as both teacher and administrator at the Tanglewood Music Center, the orchestra's summer training academy for young professional musicians. In 1992 he co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

*Elita Kang
Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*

Celebrating the Symphony Hall Centennial From the Stage...

Seiji Ozawa — First Impressions

What is the expression in English—you can't judge a book by its cover? I tell you why I say this: The first time I conducted in Symphony Hall was in 1968. I had already conducted at Tanglewood, but this was my first invitation to Boston. My wife and I came from Toronto, where I was music director, and we had to bring our dog, a Yorkshire terrier.



Constantine Manos

The only hotel that would take us was what is now the Eliot, at the corner of Massachusetts and Commonwealth avenues. It was pretty bad then. At least I could walk to the hall, I was told.

The first morning I had a shock. I started to walk, and I saw some very strange, very dirty shops; bad Chinese restaurants even I wouldn't go in, strange people too. When I got closer to this big brick building at the end of Mass. Ave., I decided it couldn't be Symphony Hall. You know, I had some fantasy about it: Symphony Hall must look very fancy, with a nice sign, but I saw nothing. So I asked, and found out, yes, this was it. I walked in and went upstairs. I remember there was a big welcome, and I felt very happy.

The next thing I remember is standing on that amazing stage. The hall looked so beautiful to me. I could feel so much dignity and tradition. But nothing prepared me for the sound of the Boston Symphony— so warm, and clear, and effortless. I am convinced that what we know as the "Boston Symphony sound" has been created by these acoustics. The orchestra never has to force or push. The sound just flies.

I fell in love then, and have been ever since. It's true. I think about what genius it was, at the beginning of that new century, to have made this hall. How brave it was, too. I wonder what it was like to see it being built. How huge it must have looked, and what a risk it must have seemed like. Would it work? Would it sound right? Would it be full? Who could imagine how lucky I would be, how lucky all of us are, to live in such a place?

Symphony Hall spoils one in such a way that every other hall in the world seems inferior. The only other hall that comes close is Vienna's; both have a similar feel. There is a warmth to the sound, which, along with the beautiful blend from one side of the stage to the other, makes it extremely easy to play here. One never feels the need to force; and, sitting sometimes at the very side of the stage, it is never a struggle to hear what is sounding on the opposite side. I sometimes connect with one of the bass players when they play something interesting which catches my attention from across the stage. This is rare in other halls.

—Bonnie Bewick
BSO violinist

The Symphony Hall "impressions" by Seiji Ozawa, Everett Firth, and John Williams are taken from *Symphony Hall: The First 100 Years*, a large-format book of photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, *Symphony Hall: The First 100 Years* is available in the Symphony Shop.

Everett Firth — A View from the Stage

I have spent most of my life, and all of my musical life, within the confines of Symphony Hall. It is simply the finest hall in the world in which to create great music.



Constantine Manos

Since my instruments (timpani) remain onstage at all times, any maintenance work, changing of heads, or practicing must be accomplished onstage. To perform on this stage is to bask in acoustics like warmth from the sun. The quality of sound emanating from my colleagues can be overwhelmingly beautiful, passionate, rich, and exciting beyond words.

Even to this day, as I step onto that stage when the hall is lit but empty, the ambiance is awesome. It has a sombering greatness that defies description. When you consider all the great professionals—conductors, composers, soloists, orchestra players—who have made music in this temple, it brings shivers to your spine. The nobility of the air raises your head. If only the walls, the statues, the seats, would testify to what they have witnessed: the sounds, the temperament, the moods, the great artistry.

From my first concert to the present day, the thrill and ecstasy of the music have only increased with my knowledge of the music. I consider myself extremely fortunate for having spent my musical life in this, the world's greatest temple of music.

"Symphony Hall"—these words always resonate with wonderful music. It has seen some of the greatest moments in musical history, and playing here gives one the unmistakable feeling that this historical richness is repeating itself with every concert.

—Nurit Bar-Josef
BSO assistant concertmaster

During my boyhood in California, my parents sometimes reminisced about the heavenly sounds of the BSO in Symphony Hall. Poor and struggling students at Harvard, they could afford tickets only once in a blue moon. Perhaps because of these boyhood legends, I feel a sense of destiny about playing here. And after twenty-six years as a member of the BSO, I'm still struck by the supreme acoustical beauty of Symphony Hall, and the consummate musical attainment of my colleagues.

—Jonathan Miller
BSO cellist

What makes Symphony Hall special for me is all the people that have worked and played here. When I play on our stage, I am part of a musical legacy spanning more than 100 years and many astounding and talented careers.

—Wendy Putnam
BSO violinist

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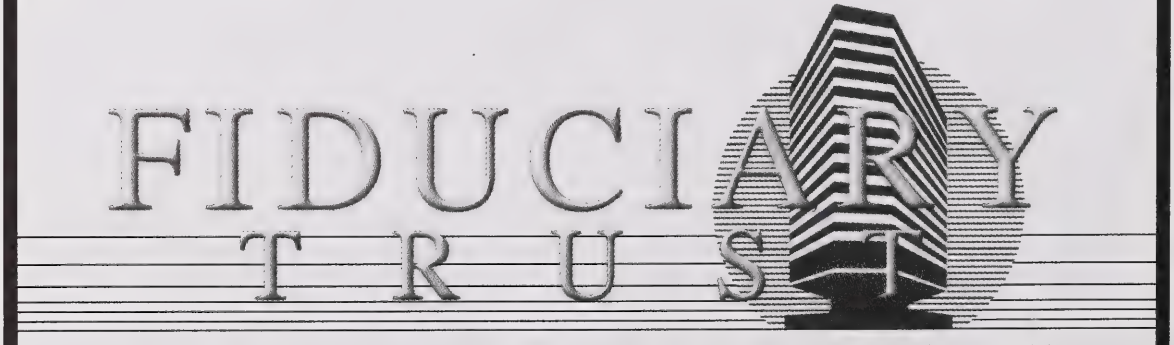
For many successful people, assets accumulating in retirement plans represent a major part of their net worth. These plans may include pension, profit-sharing and 401(k) plans, IRAs and, frequently, nonqualified deferred compensation arrangements. Increasingly, individuals themselves are responsible for the investment, overall management and distribution of these retirement assets.

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Keith Lockhart — A Magical Place

The first time I ever saw the inside of Symphony Hall, I was standing on the podium, in 1993 during my first engagement with the Boston Pops. I had already formed an impression of it, though, sort of the way one has a feeling for any legendary place—New York City, perhaps, or the Great Wall, or the Vatican—before one ever actually sets foot there. Music is a very old-fashioned business: we still believe in legends, and fantasy, and magic.



Miro Vintoniv

Symphony Hall is the stuff of legend, to musicians throughout this country and around the world. All young musicians dream of plying their craft on the world's great stages: Carnegie Hall, the Concertgebouw and the Musikverein, and, of course, Symphony Hall in Boston, Massachusetts.

A venue is part of the performance, and it works with you and for you, or against you, or sometimes both! How wonderful it was to find out that Symphony Hall lived up to its awesome reputation. It was built to house great events, and it seems to know that and do everything it can to add to the impact of one's performance.

Symphony Hall was designed from the outset for the twin missions of its resident ensemble, the Boston Symphony and the Boston Pops. It's a multi-purpose facility that actually works! Also, I love to be in communication with the audience, and I love the fact that Symphony Hall, while by no means a small hall, seems very intimate from the stage. The audience is not divorced and distant from the proceedings, it is part of the proceedings, which is exactly how it should be.

The acoustics of Symphony Hall are so responsive that one can always play all dynamic levels without "forcing" the sound. Thus, one enjoys the luxury of having even a *fortississimo* that is "relaxed," thereby allowing the performer to concentrate more readily on intonation and beauty of sound. Symphony Hall is unquestionably one of the greatest halls in the world.

—Chester Schmitz
BSO principal tuba

The acoustics of Symphony Hall are frequently and widely praised, but from my seat on stage in the back row of the Boston Symphony Orchestra, I am struck each day by the simple elegance of its design. The warmth of the wood and plaster, the functional utility of the original seats, the gold gilt cast iron balconies and the simplicity of the bare bulb chandeliers provide a beautiful visual accompaniment to the music one hears. In our 6000-channel universe, which seems to bombard us regularly with the bigger, flashier, and ostentatiously opulent, Symphony Hall stands like a sentinel, beckoning us as if it were saying, "I am here only to serve the music, come and listen with me."

—Douglas Yeo
BSO bass trombonist

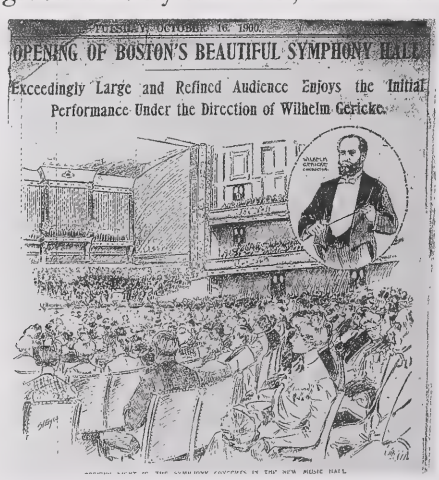
I have heard for too many years now that Boston's Symphony Hall is one of the three greatest concert halls in the world. From the perspective of a BSO bassist who has performed in all of them, I can only deduce that there must be some age-old conspiracy still at work hiding the full truth of the matter—that Symphony Hall is so clearly the preeminent hall for symphonic music in the world that it can afford to be charitable to a couple of others.

Bassists love Symphony Hall. Since our instruments directly contact the floor when we play, the response of our basses can vary enormously from stage to stage. Symphony Hall's stage floor creates a particularly resonant platform for our instruments, giving such positive feedback that we never feel the need to force our sound. In addition to the richly resonant stage floor, the hall itself supports and sustains lower frequency tones better than any other hall I've ever played in. It is reassuring to know that even in the loudest *tutti* passages the contribution of the double basses will always be heard in Symphony Hall.

—James Orleans
BSO double bassist

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


TUESDAY, OCTOBER 16, 1900.

OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL.

Exceedingly Large and Refined Audience Enjoys the Initial Performance Under the Direction of Wilhelm Gericke.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

Also available in the home version.



The power of the orchestra. The vocal agility of the diva. The inspiration of the conductor. A live performance plays to our souls as much as our ears.

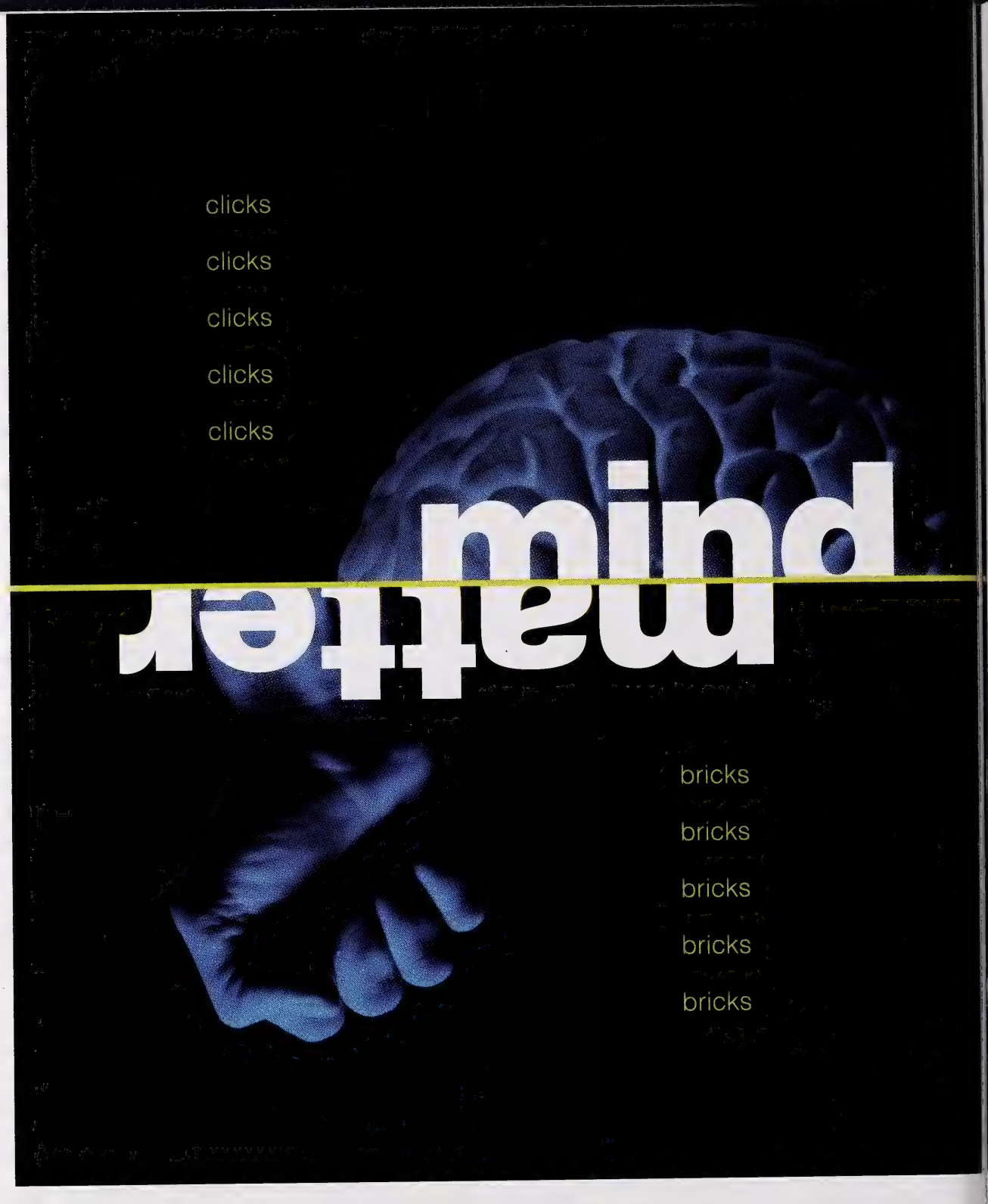
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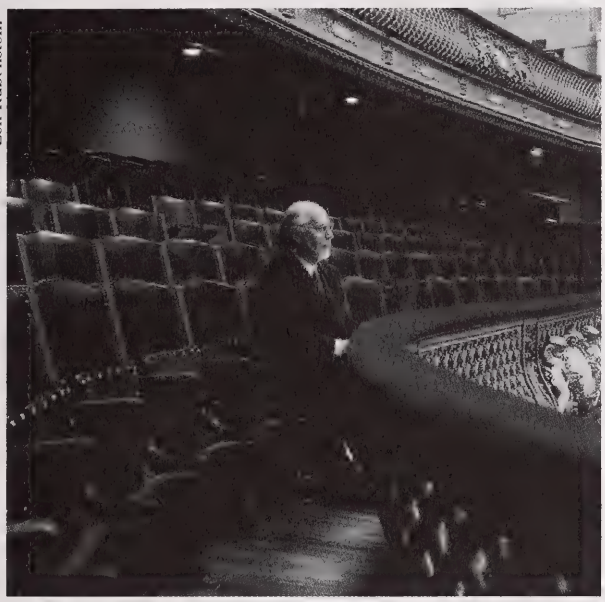
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John Williams — Symphony Hall in the Dark

The surest way to commune with the spirit of Symphony Hall is to sit in it, late at night, alone in the near dark, when it's lit by a single worklight on the stage. This is a unique experience, available only to a privileged few, but it is one that I've relished many times—and is one that I'm happy to speak about.



Len Rubenstein

Quite often after concerts, while waiting to go home, I wander into the hall to stop and ponder and, most of all, to listen. The time is typically about an hour or so after the end of a concert, not long after the hall was filled with people—all playing, singing, listening, and applauding, and sometimes even standing and cheering in the balconies.

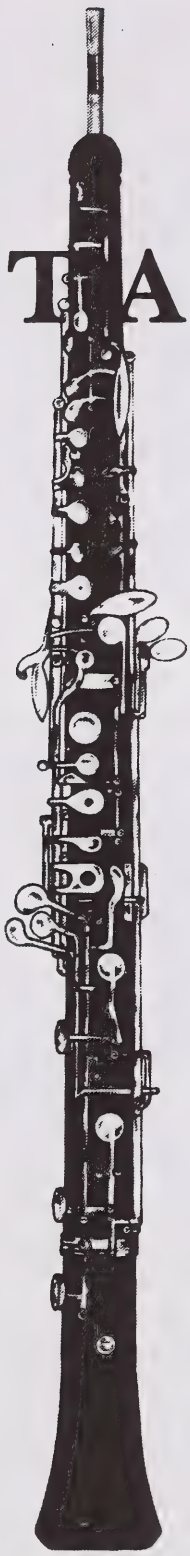
I sense that I can still hear echoes of what transpired in the hall earlier that evening, and the sound is not faint—it's actually quite loud! It's as though the hall has a memory bank that stores in the molecules of its walls all of the sounds it creates with the orchestra and the audience.

Both the immediate and distant past seem to live in this place. I wonder what the walls might "remember" of Koussevitzky or Prokofiev, or what they might tell us about Stravinsky's visit or Rachmaninoff's sound. All of these wonders seem to be mysteriously and magically stored here. I like to think that the seats, walls, and floors of the hall are all distant cousins of the wood vibrating in our violins, violas, and basses, and that they all conjoin to make each concert a kind of "celebration of the trees," whose spirit carries the message of the music to us. In this way, the hall functions as an equal partner with the instruments themselves, performing its wonders again and again as it tirelessly aids us in our quest to "apprehend the transcendent."

My memories of Symphony Hall go back to a time when I was just big enough to see over the second-balcony rail. When I was a kid growing up in Medford, my parents had a pair of seats for a Tuesday-night series. From time to time, when one of them couldn't come, they would bring me along, so it was here that I had my initiation into the marvels and mysteries of music. I recall in particular a concert led by Charles Munch, which he closed with a characteristically hair-raising performance of Ravel's *La Valse*. There was a palpable exhilaration in the air as the audience made its way down the stairs—total strangers were exchanging comments and grinning ear-to-ear at one another, as strangers will do when they have been united in an extraordinary experience.

At the time, of course, I took Symphony Hall for granted—it was the only concert hall that I knew. In the meantime I have found for myself what has often been said before: in all the world there are but a handful of acoustic spaces comparable to Symphony Hall.

—Fenwick Smith
BSO flutist



TAKE NOTE

The precursor of the oboe goes back to antiquity –it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "hauix-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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ADAMS — *Naive and Sentimental Music* (1998-99)

I. Naive and Sentimental Music
II. Mother of the Man
III. Chain to the Rhythm

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PROKOFIEV — Violin Concerto No. 1 in D, Opus 19
(American premiere given by the Boston Symphony Orchestra on April 24, 1925)

Andantino
Scherzo: Vivacissimo
Moderato – Allegro moderato

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John Adams
Naive and Sentimental Music (1998-99)

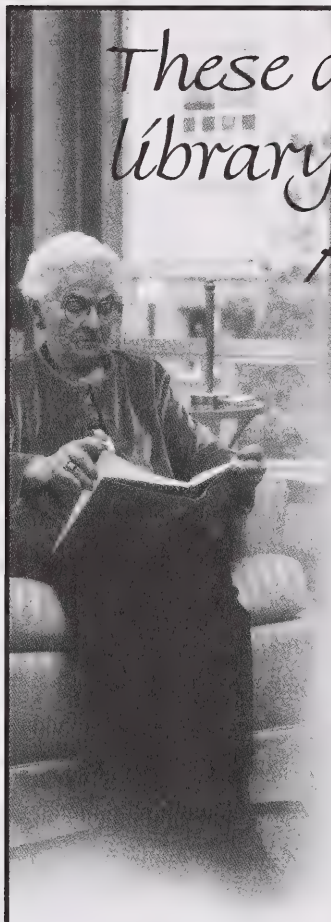


John Coolidge Adams was born on February 15, 1947, in Worcester, Massachusetts, and currently lives in the San Francisco area. He wrote Naive and Sentimental Music *on a joint commission from the Los Angeles Philharmonic, Ensemble Modern, the Vancouver Symphony, and the Sydney Symphony. Composed between the spring of 1998 and the following winter, it was first performed on February 19, 1999, with Esa-Pekka Salonen conducting the Los Angeles Philharmonic. These are the first performances by the Boston Symphony Orchestra, which has previously performed his "Short Ride in a Fast Machine," "Shaker Loops," "Slonimsky's Earbox," "Harmonielehre," and "Harmonium." The score is dedicated "To Esa-Pekka" and calls for a large modern orchestra consisting of four flutes (third and fourth doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling a second bass clarinet), bass clarinet, three bassoons (third doubling contrabasson), four horns, four trumpets, three trombones, two tubas, guitar (steel string round-hole with small amplifier), two harps, percussion (five players recommended, among whom the following instruments are distributed: vibraphones [bowed and mallet], xylophones, three high-pitched bells of different pitch, glockenspiel, crotales, chimes, high anvil, cowbells, two tam-tams, five Japanese temple bowls, two Chinese gongs, five low gongs, large sleighbells, triangles, three "ranch" triangles, shaker, suspended cymbals, sizzle cymbal, large bass drum), piano, celesta, keyboard sampler, and strings. The duration of the piece is approximately forty-eight minutes.*

John Coolidge Adams* was born and raised a New Englander, first in Massachusetts, then in Woodstock, Vermont, then for the remainder of his childhood in New Hampshire. His father, a painter and amateur musician, taught Adams the clarinet, and the two performed together in local bands and orchestras. He started taking lessons in theory and composition from about age ten and as a young teenager had his first orchestral piece performed by a local ensemble. He attended school in New Hampshire but had music lessons in Boston, including clarinet studies with Boston Symphony Orchestra clarinetist Felix Viscuglia. Later, Adams himself was an occasional substitute clarinetist with the BSO and in the opera orchestras of Sarah Caldwell. In 1965 he enrolled at Harvard, where his most important composition teacher was Leon Kirchner. He began honing his skills as a conductor, leading the mixed but talented student orchestras in the standards of the repertoire. In 1967 he came to the attention of Leonard Bernstein, who invited him to Tanglewood on a conducting fellowship. Adams chose to remain in Cambridge to compose, but Bernstein's career as conductor and composer of many different styles of music remained an example. Adams received his master's degree in 1972 and moved to California soon after.

Although this aspect of Adams's education—the formal university path and thorough grounding in the classics and practical musicianship—is important to understanding the composer's career, equally influential was the environment of the late 1960s in which he found himself. In addition to becoming aware of the work of John Cage and other experimental artists, the high-energy, iconoclastic world of the new counterculture, epitomized by rock music, drug experimentation, the "summer of love," and Vietnam War protests, was significant in Adams's development as an artist.

*Although we normally speak of *this* John Adams without his middle name, he is sometimes confused with his younger contemporary, composer John Luther Adams (b.1953).



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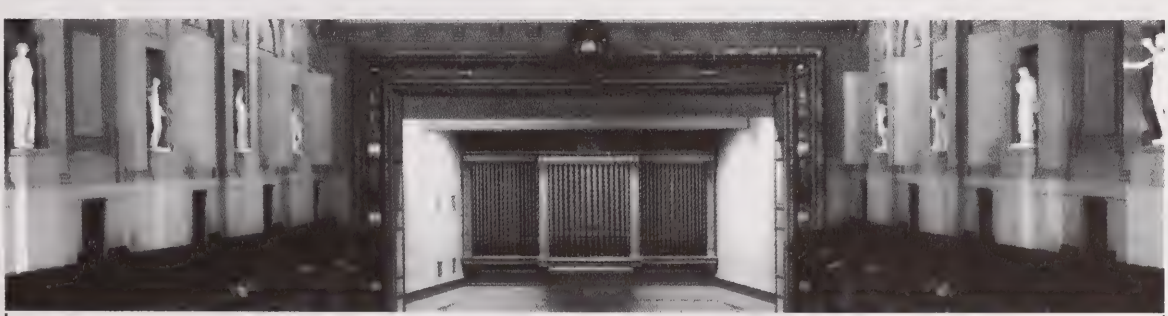
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The old question of "Apollonian versus Dionysian" was in the past century embodied in the Stravinsky/Schoenberg dichotomy. We see its reflection in Adams's early career, as academia versus the "real world," popular versus classical music, the experimentation of Cage versus the exquisite serialist craft of Kirchner. Adams's entire career seems to be a balancing act on the fine line that separates these apparently irreconcilable opposites, and he confronts the idea explicitly in *Naive and Sentimental Music*, as Adams explains in his program note for the first performance (reprinted beginning on page 25).

Much of the composer's music, as well as his conducting activity, seems to require of him a constant, if subliminal, awareness of these two poles working together. When organizing new-music concerts in San Francisco in the mid-1970s, Adams began to realize that many of the hyper-experimental pieces he and his colleagues presented had virtually no chance of connecting with a listener uninvolved in the performance. As he became aware of the rock-influenced, highly energetic, direct language of the (so-called) minimalist composers, such as Steve Reich and Philip Glass, Adams saw a way of restoring communication with an audience by incorporating similar elements into his own pieces. Although he was known for a time as a minimalist composer, Adams never quite shared the process-based philosophies that were a big part of the music of Reich and Glass; but the influence of Leon Kirchner and "classical" twelve-tone methods—in some ways similar to minimalist procedures—remained a part of his composer's toolkit. Adams was able to draw upon all of the techniques available to him. While pieces such as *Shaker Loops* and *Grand Pianola Music* may sound "minimal," there are gestural, harmonic, and transitional elements even in these relatively early works that tie them to more traditional music. One of the "points" made by *Grand Pianola Music*, for that matter, is simultaneously a gloss of and a nose-thumbing at the idea of the big closing cadence, the dominant-to-tonic insistence wielded with such a heavy hand in the core symphonic repertoire.

Adams wrote of *Grand Pianola Music* (1982), "[It] could only have been conceived by someone who had grown up surrounded by the detritus of mid-twentieth century recorded music. Beethoven and Rachmaninoff soak in the same warm bath with Liberace, Wagner, the Supremes, Charles Ives, and John Philip Sousa." He has referred to himself, and the current era of American music, as "sort of post-stylist," which is a reaction to the amount and variety of musical (and other) information available to composers now. Although one could ally with one or other of particular classical musical camps, most of these (serialism, minimalism, Cagean experimentalism, neo-Romanti-



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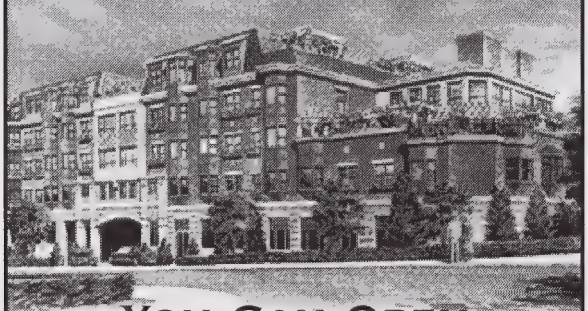
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cism, etc.) were established by a prior generation (that is, prior to that of Adams). Composers these days—with Adams at the forefront of the trend—are much more likely to be deliberately inclusive in the range of styles they appropriate in developing their own personal voice.

Through the 1980s Adams's voice became more and more distinctive even as he incorporated more and more of his own musical heritage. His *Harmonielehre* (1985) was at once a summation of his own style and a commentary on Schoenberg as a musical icon (its title is the same as that of Schoenberg's textbook on tonal harmony). His next major piece was *Nixon in China* (1987), which established itself among the most significant of American operas while, unlike the important but experimental operas of Philip Glass, remaining tied to the tradition of the grand opera. This led to *The Death of Klinghoffer* (1991), less well received but nevertheless helping to solidify Adams's position as an important composer for the stage.

In major orchestral works from the early 1990s (he has written relatively little chamber music), such as the Violin Concerto and the concerto-like *Century Rolls* for piano and orchestra, Adams continued to write rewardingly complex and significant scores. At the same time, the immediate appeal of his music to wide audiences, his frequent

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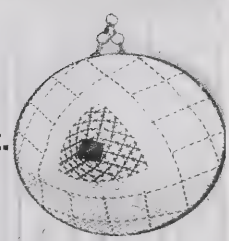
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appearances as a conductor, and the wide availability of his music in recordings have brought him to a level of fame that is rarely achieved by a composer—he has been called "one of the most frequently performed living composers of concert music" by Sarah Cahill in the recently updated New Grove Dictionary of Music and Musicians. Adams's most recent work is the two-hour Christmas oratorio *El Niño*, which received its first performances this past December at the Châtelet in Paris, and which was repeated in San Francisco the following month.

The origin of *Naive and Sentimental Music* is itself a demonstration of his broad recognition; it was commissioned by four orchestras on three continents (the Los Angeles Philharmonic, the Vancouver Symphony, the Ensemble Modern in Europe, and the Sydney Symphony in Australia). Like many of Adams's pieces, *Naive and Sentimental Music* carries on a kind of dialogue with music history, specifically the symphonic tradition. Adams calls it his most ambitious work to date aside from the operas, but once again the multiple levels inherent in his approach reveal themselves in the immediate attractiveness of the music and in the intricate craft of its composition.

—Robert Kirzinger

The composer provided the following program note for the first performance:

"Naive" and "sentimental": I use these two terms knowing they may at first be misunderstood. I mean them not as we commonly interpret them but rather in the sense that Schiller used them in his essay "Über Naive und Sentimentalische Dichtung" ("On Naive and Sentimental Poetry"), a once-influential essay from 1795 which has by now been all but forgotten. Schiller saw essentially two types of creative personalities: "those who are not conscious of any rift between themselves and their milieu, or within themselves; and those who are so conscious." (I quote from Isaiah Berlin, who so succinctly summarizes Schiller's point of view.) The "unconscious" artists are the *naive* ones. For them art is a natural form of expression, uncompromised by self-analysis or worry over its place in the historical continuum. "They see what they see directly, and seek to articulate it for its own sake, not for any ulterior purpose, however sublime." Schiller cites Homer, Shakespeare, Cervantes, and his own contemporary, Goethe, as examples of the *naive*. Opposed to this is the *sentimental* poet whose art "comes about when man enters the stage of culture where the primordial, sensuous unity is gone.... The harmony between sense and thinking, which in the earlier (naive) state was *real*, now exists only as an *ideal*. It is not *in* a man, as a fact of life, but *outside* him, as an ideal to be realized." The sentimental voice arises when the unity has been broken, and the poet (or composer or painter, etc.) seeks to restore it or, going to the opposite extreme, parodies or satirizes it. In Isaiah Berlin's words, the sentimental artist "looks for the vanished, harmonious world which some call nature, and builds it from his imagination, and his poetry is his attempt to return to it, to an imagined childhood, and he conveys his sense of the chasm which divides the day-to-day world which is no longer his home from the lost paradise which is conceived only ideally, only in reflection." For Schiller the poet "is either himself nature (and thereby naive), or else he seeks nature (and is thereby sentimental).

Like all dichotomies Schiller's can be taken too far and become strained, even ridiculous. But as a novel way of looking at artistic behavior and at the creative process his distinction is a provocative one and for me more illuminating than the more familiar polarities we so often encounter at concerts and art openings: "Classical vs. Romantic," "Apollonian vs. Dionysian," "Modern vs. Postmodern," and so forth. Of course the possibility for any truly "naive" art to exist in our ferociously art-historical and self-conscious times is virtually nil. Nowadays all art is in one sense or another self-referential. For gallery-goers and concert and theater audiences "Statement by the Artist" is

a rigorously obeyed prerequisite before the consumption of any new artistic experience. The constant stylistic upheavals in both classical and popular music testify to a painfully acute self-awareness, and the more strident parodists of our time, the Frank Zappas and Jeff Koonses, express the sentimentalist's outrage at having too much historical debris to wade through.

Even writing about my own work, as I now must do, brings my own creative process out of the realm of the spontaneous into the harsh light of verbalization, reason and analysis. This particular piece, perhaps more than any of my others, attempts to allow the naive in me to speak, to let it play freely. Mahler and Ravel, two intensely "sentimental" composers, spent their lives trying to achieve the "naive" state of mind. Reconstructing the images and emotional tonalities of childhood was their way of trying to attain that impossible "naive" state of grace. Knowing full well that the "naive," like the fox's grapes, can exist now only as an unreachable ideal, I use this quest only as an engine in the search for my own sense of balance. Thus, writing for orchestra at a time when the epoch of great orchestral music has already flowered and passed is itself a deeply sentimental act. But it can also be a naive one, because speaking through the

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medium of the orchestra has always been a natural and spontaneous gesture for me. In that sense I am "at home with my medium" (a prerequisite for Schiller), and what comes out is, insofar as it can possibly be, spontaneous and emotionally fulfilled music.

The piece was written between the spring of 1998 and the following winter, and it is dedicated to Esa-Pekka Salonen. My admiration for his work is based in part on my understanding of his own "bipolar" musical existence. The composer who is also a conductor experiences daily the jarring collisions of public and private, of extravert and introvert, and the harsh divisions between one's inner and outer lives. "E-P" seems to move between these two worlds better than most, and since my piece is about polarities, it seems a fitting dedication. The Los Angeles Philharmonic and I have enjoyed a long association, and this marvelous group of musicians has performed almost every single one of my orchestral pieces under William Kraft, Simon Rattle, Leonard Slatkin, David Allen Miller, Esa-Pekka Salonen, and the composer himself.

"At home with my medium" meant using a three-movement form for this large-scale, forty-five-minute work which, aside from my two operas, is the most ambitious of anything I've yet to write. The first movement is an "essay on melody" and is governed by the "naive/sentimental" tune, a melody that begins the music and floats throughout the twenty-minute structure like an *idée fixe*, usually accompanied by the strumming of the guitar and harps. The conceit of an extremely simple diatonic tune that leaves the nest and ventures out into the wide world like a Dickens child has its predecessors in several earlier pieces of mine: the "Chorus of Exiled Palestinians" from *The Death of Klinghoffer* and, more recently, the final movement of my clarinet concerto, *Gnarly Buttons*, "Put Your Loving Arms Around Me."

The second movement, "Mother of the Man," is a gloss on Busoni's *Berceuse élégiaque*. Busoni's subtitle for this little-known piece is "cradle song of the man at the coffin of his mother." Not only does the very choice of title by Busoni epitomize the clash of "naive" and "sentimental," but it also summons an archetypical scene that lies deep in the subconscious of every person, the death of the mother and the man or woman's desire to return to the uncorrupt state of infancy.

For those who know my earlier music, "Chain to the Rhythm," the last movement, will appear to be full of familiar Adamsian flora and fauna. Small fragments of rhythmic cells are moved back and forth among a variety of harmonic areas and in so doing create a chain of events that culminates in a fast, virtuoso surge of orchestral energy. The orchestration features a particularly large percussion section whose activity centers more on delicacy of timbre than on forcefulness of sound.

—John Adams

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Sergei Prokofiev
Violin Concerto No. 1 in D, Opus 19



Sergei Prokofiev was born in Sontsovka, Ukraine, on April 23, 1891, and died in Moscow on March 5, 1953. He composed his First Violin Concerto in 1916 and 1917. A performance was planned in the latter year, but political conditions in Russia were such as to require a postponement. The score was heard for the first time on October 18, 1923, in Paris, when Serge Koussevitzky introduced it in one of his own concerts with soloist Marcel Darrieux. Koussevitzky also led the first Boston Symphony performances—the American premiere—on April 24 and 25, 1925, with then BSO concertmaster Richard Burgin as soloist. Subsequent Boston Symphony performances have featured Lea Luboshutz, Benno Rabinoff, and Isaac Stern (all with Koussevitzky conducting), Joseph Szigeti (Richard Burgin conducting), Erick Friedman (Erich Leinsdorf), Joseph Silverstein (Kurt Masur), Frank Peter Zimmermann (Gennady Rozhdestvensky), Kyoko Takezama (the most recent subscription performances, in March/April 1995, with Andrew Davis conducting), Gil Shaham (John Williams), and Vadim Repin (the most recent Tanglewood performance, on August 13, 2000, with Robert Spano conducting). In addition to the solo violin, the score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, snare drum, tambourine, harp, and strings.

The D major concerto was composed during one of the richest years of Prokofiev's early maturity. His early reputation as an *enfant terrible*—earned for the first two piano concertos, the *Scythian* Suite, the *Sarcasms* for piano solo, and the opera *The Gambler* (written, as he put it, in "an ultra-left idiom")—began to be modified with a series of works showing a "softening of temper" (again the words are Prokofiev's own), works that poured out so quickly that he almost outran his own opus numbers: the Opus 27 songs, completed in five or six days, were in fact finished before Opus 19 (the present violin concerto), Opus 25 (the *Classical* Symphony), or Opus 26 (the Third Piano Concerto), all of which had been started, even extensively sketched, but not yet orchestrated, since he was so engrossed in the completion and hoped-for staging of the opera.

The violin concerto started life as a theme for what was originally to be a one-move-


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ment "concertino" for violin and orchestra conceived early in 1915. During the ensuing two years, the one movement grew to three and the little concertino became a full-fledged concerto that takes flight from the meditative song that introduces its first movement. He completed the scoring of the concerto during the summer of 1917, a summer spent in the country, where, between bouts of orchestrating, he was composing in his head the *Classical* Symphony. When the planned performance in St. Petersburg that fall failed to take place owing to the political upheavals of the time, Prokofiev decided to leave Russia for America.

It was nearly six years before the score finally came to performance. During that time Prokofiev found himself disillusioned with American response to his music. He wrote his opera *Love for Three Oranges* for Chicago, and other works were performed there, but on the whole he found "less understanding than support" there, while in New York "there was no understanding but neither was there any support." So he settled first in Germany and then in Paris, where, in October 1923, Serge Koussevitzky gave the first performance of the violin concerto. Several violinists were approached as possible soloists; Bronislaw Hubermann flatly refused to learn "that music," as did several other violinists. Finally Koussevitzky gave the solo to his concertmaster, who, in the composer's view, "did quite well with it." Despite the delay before its first performance, the concerto quickly entered the repertory, especially after it was taken up enthusiastically by Joseph Szigeti, who played it the following year at a festival of modern music in Prague. Szigeti's love for the work no doubt had a great deal to do with its steadily spreading fame. But before long the concerto was so firmly established that it no longer required the services of one or two devoted exponents of new music; it had simply become part of the repertory.

Critics of Prokofiev have tended to fall into one of two schools, depending on political orientation. Soviet writers denigrate Prokofiev's early work, when he was overtly a modernist, in comparison with the more generally accessible scores that he composed after his definitive return to Russia in the '30s; they claim that the later works show the beneficial effects of "socialist realism" on his style. Western critics, on the other hand, have tended to hail the earlier works as more significant and imaginative, while deploring what they regard as the oversimpli-

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From the first American performance of Prokofiev's Violin Concerto No. 1

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fied prettiness of his later scores. As is often the case, these views tend to straitjacket discussion of Prokofiev's music to no good purpose. His work reveals a love of the lyrical and of the grotesque at all periods, though one or the other may predominate in any given score.

The three movements of the First Violin Concerto project an unusual outline in that the outer movements are generally more lyrical in character, while the middle movement is an energetic scherzo. But since the entire work grew from the "meditative" theme that opens the whole, it is not surprising to find that quality dominating—or rather, it is surprising only in comparison with such contemporaneous scores as that of *The Gambler*. Prokofiev features the soloist almost throughout as the leader of various small instrumental ensembles of varying color, always foremost in our attention; he calls for a wide range of expressive effects from the simplest *cantabile* line to pizzicato chords, a *ponticello* passage (bowing near the bridge of the instrument) in the second movement, sudden shifts from bowed to plucked notes, and floating, high harmonics. But however extreme in its technical difficulties the solo part may have seemed sixty years ago, it has now become part of the mainstream of the violinistic tradition. That means that listeners concern themselves not with the sheer feat of the performance accomplished, but rather with the singular colorful beauties of Prokofiev's score.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

INVESTIGATING "THE LANGUAGE OF THE 20TH CENTURY"

About the First American Performance of Prokofiev's Violin Concerto No. 1...

With Richard Burgin as soloist, Serge Koussevitzky and the Boston Symphony Orchestra introduced Prokofiev's First Violin Concerto to America on April 24, 1925. The concert began with "Siegfried's Funeral Music" from Wagner's "Götterdämmerung," played in memory of John Singer Sargent, whose portrait of Henry Lee Higginson now hangs in the Fogg Museum (a copy is on display in the Massachusetts Avenue corridor of Symphony Hall); continued with Schubert's Symphony No. 5 in B-flat ("music of a persistent, penetrating dullness," complained the critic of the Boston Transcript); and also included music by Charles Martin Loeffler before finishing with more Wagner. The headline in the Transcript ran "Day of Incident, Day of Plaudits, Day of Prokofiev." Incidentally, Philip Hale, whose review of the Prokofiev is printed below, was the BSO's program annotator at the time.

Philip Hale in the Boston Herald

There are still in Boston men and women who believe in the plenary inspiration of the long-acknowledged composers. To these believers the name "Schubert" was enough; anything signed by him must be good. And so there was clapping of hands, the customary, yet barbaric, manner of showing rapturous enjoyment.

These believers probably looked with dread on the production of Prokofieff's violin concerto. "Prokofieff"! Any man with a name like that must be a terrible, a dangerous fellow, given to nerve-rasping dissonances, moanings, shrieks, squeals, squeaks and grunts. But, lo, this concerto turned out to be a delightful work, as delightful as it is unusual and individual. Violin concertos in orthodox form are too often boresome. Even those by Beethoven and Brahms are distressingly long-winded, with pages of irritating repetition and yawn-compelling padding. The majority of these concertos should be put in a duck-press before serving. Lalo's Symphonie Espagnole is an exception, as Hans Von Buelow remarked long ago when he freed his mind about Max Bruch and thus annoyed many respectable persons who were

"fond of music."

Prokofieff's concerto is not too deliberately unusual. It is free and unconfined but not laboriously so; from any want of technical skill in the composition. It abounds in ideas, in turn beautiful and joyously humorous. The treatment of these ideas for solo violin and orchestra is as refreshingly interesting as it is original. The "accompaniment" is more than an "accompaniment" in the common meaning of the word; it is symphonic, masterly in itself. There are charming effects of color, surprising but not extravagant; the unexpected is a fresh fascination. The effects in the whole work are gained with such audacious simplicity! Mr. Burgin played superbly and Mr. Koussevitzky reveled in the brilliance of the orchestral performance.

Warren Storey Smith
in the
Boston Post

The subject of much comment since its first performance in Paris under the direction of Mr. Koussevitzky in the autumn of 1923, Prokofiev's Concerto is actually no new work. Indeed it was at that time already 10 years old. And while it is in many respects a striking and individual achievement, the Concerto is singularly free from that harmonic audacity which we now associate with the name of Prokofiev.

The Concerto runs in three movements, of which the first seems the least consequential; the second is fleet and fanciful, the last unaffectedly melodious. Music bristling with difficulties of every sort, it was played in masterly fashion by Mr. Burgin, who, this season, both as concertmaster and as assisting artist, has proved himself more than ever before a most valued member of the orchestra.

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BSO concertmaster Richard Burgin, who played the American premiere of Prokofiev's Violin Concerto No. 1 with Serge Koussevitzky and the Boston Symphony Orchestra

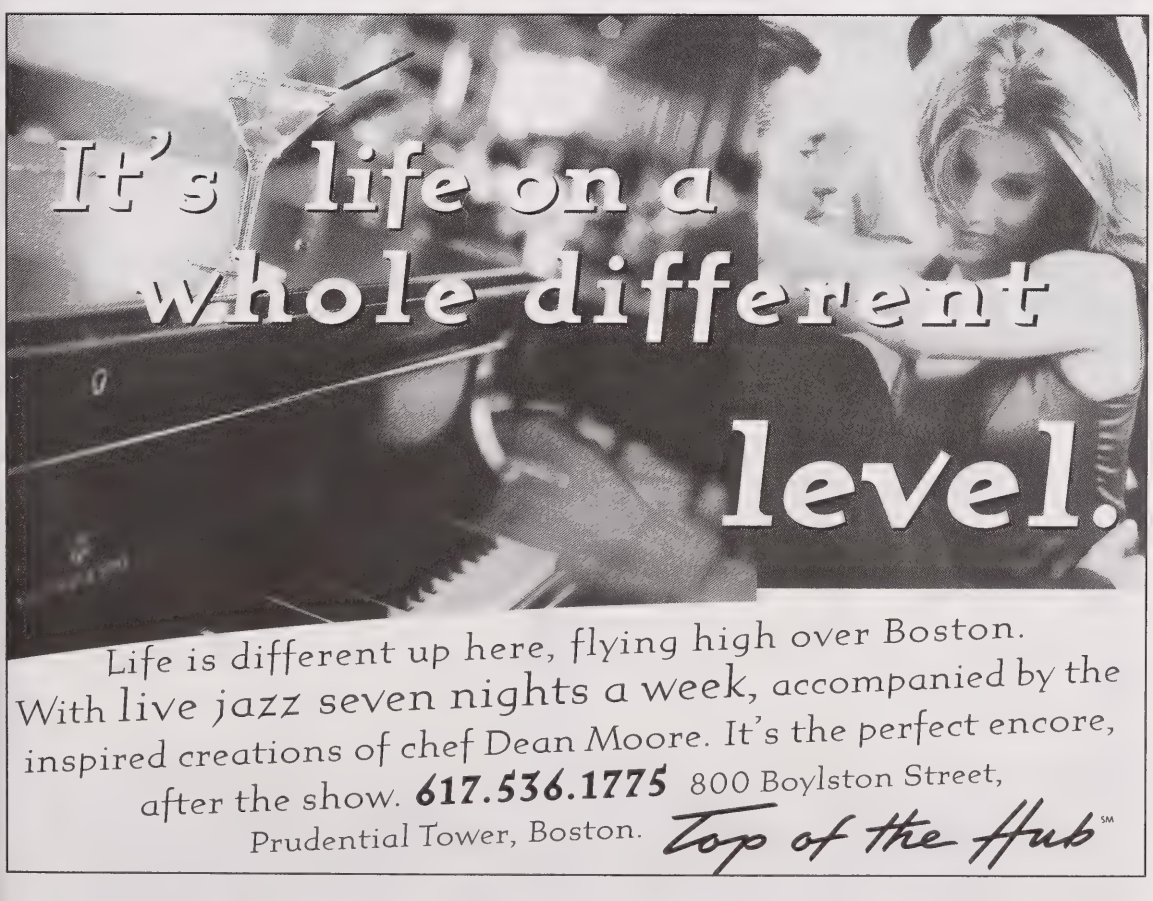
Henry Taylor Parker
in the
Boston Transcript

...Yet the revelation of the day remained Prokoviev's Concerto for Violin. For he has done the miracle—written a music that sounds like no other in the kind, revitalizing a withered form, pursuing, and sometimes capturing, a fitful, evasive beauty; gaining new and strange sonorities, restless again but also magical. The attendant orchestra no more than pairs the woodwinds and trumpets; few and sparingly used are the instruments of percussion. The part for the solo-violin is abrupt, changeful, exacting, hard to keep in mind and at the fingers' ends, rather than of a superlative difficulty. To a movement Andantino succeeds a Scherzo; to the Scherzo, a movement Moderato. All three are relatively brief, all three are spare-bodied and low-voiced. In the upper tones the violin remains persistently. Yet they are seldom sharp-edged, thin or shrill. Time and again, Prokofiev (and Mr. Burgin) win them to a soft brightness, a singular and penetrating bitter-sweetness. Low-scaled and as gently colored is the orchestral background. Often it has a silvery sheen across which threads the violin, warmer or deeper tinted. There are euphonies, there are dissonances, both hushed rather than outspoken. And new lustres, again gently blended or contrasted. The formal progress avoids the academic orthodoxies; the routined mechanics. Yet in a short-breathed and inconstant music, there is discoverable symphonic web.

More to the point is the impression upon the waiting ear and the answering imagination. It is keenest in the Scherzo, where the

violin tosses about glints and flecks of sound; whirrs above the murmuring orchestra; flings this way and that as in a game of fancies and dexterities. The lightness, sportiveness, readiness of it all fascinate. Here is music softly scintillant, gay with its own motion, teasingly wayward. The Finale speaks in deeper sensibility and warmer voice. There are restless measures, abruptly shifting between violin and orchestra, and back again. By some urgency of mood, they concentrate into briefly sustained song; dissolve and fly apart anew; while through them seems to run a strange and singular beauty, glimpsed, evasive, tempting, never quite ensnared. The first movement is yet more broken. Like the dove from the ark, nowhere does it find a resting place. The matter is ever in motion and ever in solution. There is no substance to hold the mind; but a rare and curious play of these new lusters of high tone, this low-voiced and insinuating bitter-sweetness—all in incessant mutability. The spell of wandering and change haunts the music, haunts the hearer.

Writing a Concerto for Violin neither Prokoviev's hand nor Prokoviev's imagination is like those of other composers—modernists included. He plies his own magic, follows his own gleam. Faithful to him, Mr. Burgin excelled himself. No large sonorities overtaxed his tone; no brilliancies oversharpened it; no urgency of mood overdrove it. The soft brightness, the gentle glint, the changeful outline, the evasive moods, the flitting artifice lay all within his powers. Upon him and upon one and another in the audience, Prokoviev also conjured.



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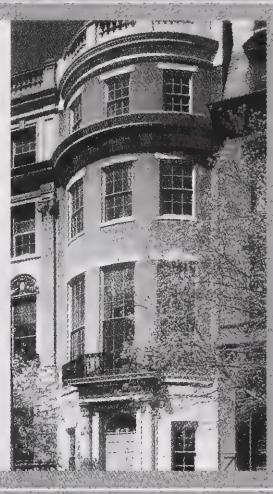
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Leoš Janáček
Sinfonietta



Leoš Janáček was born on July 3, 1854, in the village of Hukvaldy in northern Moravia, the eastern part of what is now the Czech Republic, and died in Moravská Ostrava, Moravia, on August 12, 1928, at the age of seventy-four. He composed the Sinfonietta early in 1926; it was first performed in the Smetana Hall, Prague, on June 29, 1926, with Václav Talich conducting the Czech Philharmonic Orchestra. The first performance in America was given by the New York Symphony Society on March 4, 1927, with Otto Klemperer conducting. Erich Leinsdorf led the first Boston Symphony performances in October 1968, subsequent ones being given by Seiji Ozawa, Yuri Simonov, Marek Janowski (the most recent Tanglewood performance, on July 21, 1995), and James Conlon (the most recent subscription performances, in March 1997. The Sinfonietta calls for four flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, nine trumpets in C and three in F, two bass trumpets, four trombones, two tenor tubas, bass tuba, timpani, bells, cymbals, harp, and strings.

Few composers have revealed such prodigious invention so late in their career and so abundantly as Janáček did in the 1920s. As he approached his seventieth year, his productivity and his energy, far from slowing down, redoubled. His career had developed slowly but surely under the banner of the great Czech national revival spearheaded by Smetana and Dvořák, but he was nearly fifty before he enjoyed any wide success in his homeland. In 1904 the opera *Jenůfa* was staged in Brno, where Janáček worked, but it was not until 1916, when he was over sixty, that the performance of this same work in Prague catapulted him to international fame. For the remaining twelve years of his life, he composed music at an astonishing rate, having perfected a remarkably individual style and a powerful dramatic sense.

First came three operas in quick succession: *Kátya Kabanová*, *The Cunning Little Vixen*, and *The Makropulos Affair*, interspersed with chamber music, including the First String Quartet and the wind quintet entitled *Youth*. The operas no longer had to wait years for performance; they were heard at once in Brno and Prague, and *Jenůfa* was taken up in Berlin and New York also. This upsurge of the creative flame was fueled not only by international success but also by pride in the rebirth of an independent Czechoslovakia after three centuries of Austro-German domination. Janáček felt passionately close to his country and devoted many years of his life to collecting and publishing Czech and Moravian folk music. He was particularly attentive to speech patterns and took infinite care in his operas to fashion the vocal line in a way that reflected the natural flow of the Czech language.

A further stimulus to his work as a composer was a passionate friendship with Kamila Stösslová, a married woman thirty-eight years younger than himself. Although she responded with much less ardor, he wrote to her almost every day for ten years and fashioned his operatic heroines on his image of her. He had composed a handful of symphonic poems (but no symphonies) when he was invited to write an orchestral work by the Sokol Gymnastic Festival in Prague. He set to work in March 1926 (he was seventy-one years old) and completed what he called a "nice little sinfonietta with fanfares" within a month. From the beginning he had the sound of military fanfares in his mind, having sat with Kamila in a public park one afternoon the previous summer in the town of Písek listening to a military band. The opening movement of the Sinfonietta, for brass and percussion only, was Janáček's first thought for the commission, but it quickly ex-

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panded into five movements for full orchestra, with the fanfares returning at the end. On several occasions Janáček described the work as his "Military Sinfonietta."

With the score complete Janáček left for a visit to London at the invitation of Rosa Newmarch, a vigorous champion of Czech music to whom the Sinfonietta was dedicated. He was received with enthusiasm, and despite the General Strike then gripping the nation he was able to make visits and attend concerts. At the London Zoo he noted down the monkeys' cries and at his hotel he notated the bell-hop's speech inflections. His next visit was to Berlin for the premiere there of *Kátya Kabanová*, and he was back in Prague on June 26 for the first performance of the Sinfonietta, given by the Czech Philharmonic Orchestra under Janáček's stalwart exponent Václav Talich. Before the composer's death two years later the work had been given in all the major cities of Germany and Austria, as well as in London and New York.

The Sinfonietta is quite unlike any other orchestral work of its time, or indeed of any time. The musical language is highly individual, and the orchestra is handled in a radically unconventional way. None of the five movements has a settled tempo, but move freely from one speed to another. Most of the melodic ideas bear the strong stamp of Czech folk dance, with short, uneven phrases frequently repeated. There are no transitions, no symphonic development, no settled tonality. In its orchestration, the military



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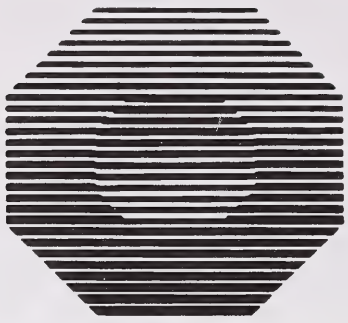
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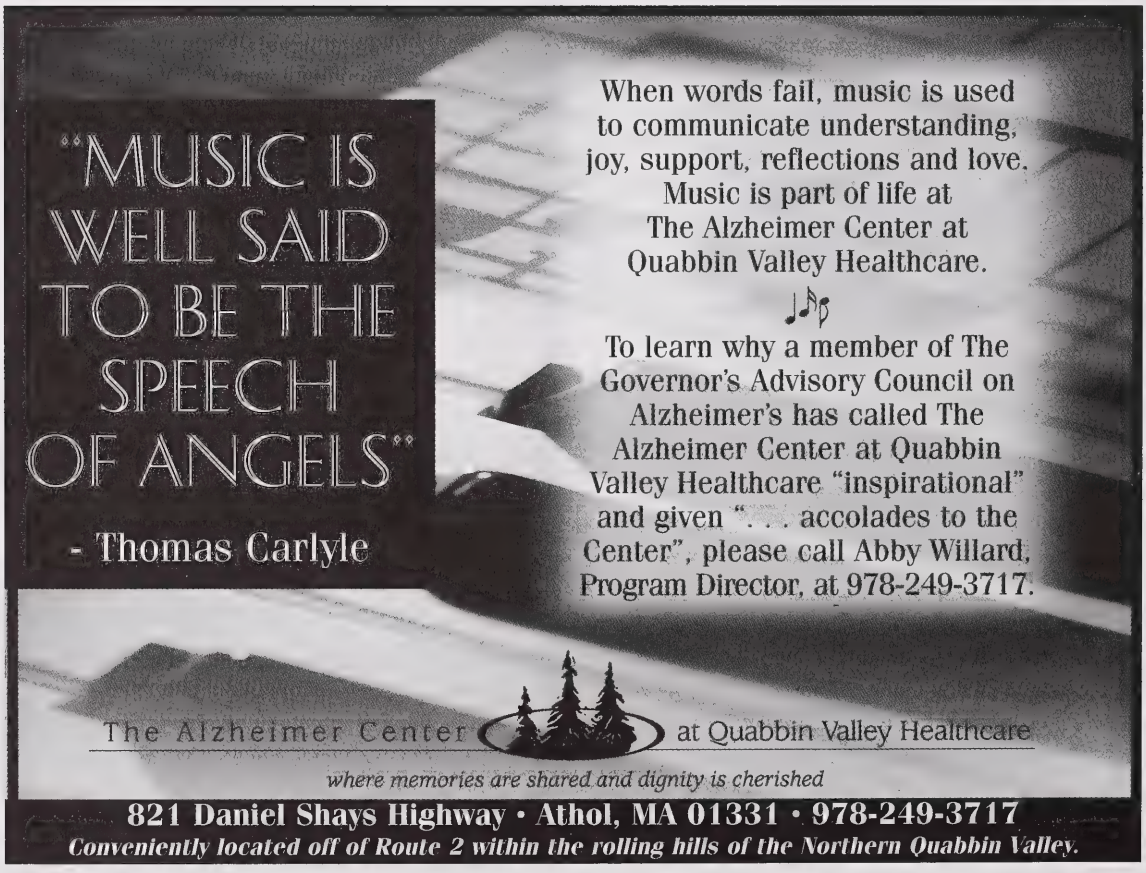
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aspect of the work explains the bass trumpets, the tenor tubas, and the phalanx of normal trumpets, all twelve of which only play together at the last chord. Most striking of all is the virtuoso writing for trombones, especially in the low register, calling for an agility that might have seemed excessive for bassoons or cellos. The timpani are to be tuned to unusually high pitches. The angular writing for the strings is fiendishly awkward but effective, and the woodwinds have to scurry about with extraordinary fleetness.

After the opening fanfares, the second movement is perhaps equivalent to a symphony's first movement, though without any of the expansiveness that might suggest. For a while the third movement, with its passionately yearning phrases, evokes a contrasting slow movement, but the pace suddenly quickens and a brassy trombone tune sets the winds yelping like a pack of demented dogs.

The fourth movement is more of a character piece, with a tune of obviously folkloric origin stated by three trumpets in unison and repeated many times. It leads to an extraordinary slithering passage and a wild *prestissimo* ending. The final movement goes from a mood of quiet solace to frantic reiterations of characteristically abrupt phrases, some high skirls in the winds, and a return, subtly prefigured, to the stately fanfares of the opening.

After the Sinfonietta, Janáček went on to compose his *Glagolitic Mass*, a grand and appropriate coda to a lifetime devoted to writing for chorus, particularly for men's chorus. In his last year he completed another opera, the stark setting of Dostoyevsky's *From the House of the Dead*, and his Second String Quartet. By the end of this dramatic crescendo in his career, his musical language had departed as much from orthodox styles as that of Stravinsky or Schoenberg or Berg, yet it was never adopted as the basis for modernist developments. Despite its profound roots in folk music, it was always too personal to be imitated, although Janáček's influence as a teacher was wide and long lasting. He had never expected his work as a teacher, as an animator of Moravian musical life, or as a folklorist and theorist to be overshadowed by his fame as a composer, and never wanted it to happen, but that was his remarkable fate, and his works will never cease to sound startling and fresh.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. Author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.

More . . .

The most useful source of information about John Adams is his website, www.earbox.com, which is frequently updated with new information about his pieces and recordings, and also features photographs, essays by the composer, a biography, an interview, and links to other pertinent websites, such as Adams's primary publisher, Boosey & Hawkes. Of additional interest on the internet is an interview with Adams by Frank Oteri of New Music Box, the web magazine for the American Music Center (http://www.newmusicbox.org/first-person/jan01/). The new edition (2001) of The New Grove Dictionary of Music and Musicians contains a good life-and-works overview through about 1999 written by Sarah Cahill. *Naive and Sentimental Music* has not been recorded, but it's probably only a matter of time: John Adams's music, in large part due to his ongoing relationship with the Nonesuch label, is very well represented on CD. "The John Adams Earbox," released in September 1999, is a near-comprehensive retrospective of Adams's music since the 1970s, encompassing ten discs compiled from the Nonesuch catalog. Although represented only by excerpts in the "Earbox," both of his operas, *Nixon in China* and *Death of Klinghoffer*, are available complete. Individual releases of note include the



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Violin Concerto, with Gidon Kremer and the London Symphony Orchestra conducted by Kent Nagano (Nonesuch); the clarinet concerto *Gnarly Buttons* with soloist Michael Collins and the London Sinfonietta with the composer conducting (Nonesuch), and, for good examples of Adams's earlier, more stylistically "minimalist" work, *Grand Pianola Music*, also with the composer conducting the London Sinfonietta (Nonesuch, with the Schoenberg-inspired Chamber Symphony), and *Fearful Symmetries*, with the composer conducting the Orchestra of St. Luke's (Nonesuch again, paired with *The Wound Dresser*, the latter with baritone Sanford Sylvan).

—Robert Kirzinger

Though now more than ten years old, the important modern study of Prokofiev is Harlow Robinson's *Sergei Prokofiev: A Biography* (Viking, but currently out of print), which avoids the biased perspective of earlier writers whose viewpoints were colored by the "Russian" or "Western" perspectives typical of their time, as reflected in such older volumes as Israel Nestyev's *Prokofiev* (translated from the Russian by Florence Jonas) and Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy*. More recently Robinson has produced *Selected Letters of Sergei Prokofiev*, a volume of previously unpublished Prokofiev correspondence which he has newly translated and edited (Northeastern University Press). *Sergey Prokofiev* by Daniel Jaffé is a recent volume in the well-illustrated series "20th-Century Composers" (Phaidon paperback). Claude Samuel's *Prokofiev* is an equally well-illustrated introductory biography, if you can still find it (Vienna House reprint). Rita McAllister's thorough Prokofiev article from The New Grove Dictionary of Music (1980) was reprinted in *The New Grove Russian Masters 2* (Norton paperback). The Prokofiev article in the second edition (2001) of The New Grove is by Dorothea Redepenning. Other useful books include Boris Schwarz's *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press) and *Prokofiev by Prokofiev: A Composer's Memoir*, an autobiographical account covering the first seventeen years of Prokofiev's life, through his days at the St. Petersburg Conservatory (Doubleday). Cho-Liang Lin has recorded both of the Prokofiev violin concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony Classical). Other noteworthy recordings of both concertos feature Gil Shaham with André Previn and the London Symphony Orchestra (Deutsche Grammophon, also on a single disc), Itzhak Perlman with Gennady Rozhdestvensky and the BBC Symphony (EMI, likewise a single disc), Maxim Vengerov with Mstislav Rostropovich and the London Symphony Orchestra (Teldec, available separately, the First with Shostakovich's Violin Concerto No. 1, the Second with Shostakovich's Violin Concerto No. 2), and Isaac Stern with Eugene Ormandy and the Philadelphia Orchestra (Sony Classical, a single disc).

Good English-languages treatments of Janáček's life and work can be found in *Leoš Janáček* by Jaroslav Vogel as revised by Karel Janovicky (Norton), and in John Tyrrell's article on Janáček in The New Grove Dictionary of Music and Musicians (1980), the latter having been reprinted in *The New Grove Modern Masters 1* (Norton paperback). Tyrrell has updated and expanded his article for the second edition (2001) of The New Grove. Available recordings of Janáček's Sinfonietta include Karel Ančerl's with the Czech Philharmonic (Supraphon), Neeme Järvi's with the Bamberg Symphony Orchestra (Bis), Václav Neumann's with the Czech Philharmonic (Supraphon), Seiji Ozawa's with the Chicago Symphony (EMI), George Szell's with the Cleveland Orchestra (Sony "Essential Classics"), and Michael Tilson Thomas's with the London Symphony Orchestra (Sony Classical).

—Marc Mandel

David Robertson



Making his Boston Symphony Orchestra debut this week, David Robertson was named *Musical America*'s Conductor of the Year for 2000, having impressed audiences and critics worldwide with his interpretations of the standard orchestral repertoire, his exceptional affinity for twentieth-century music, and a broad operatic repertoire. With the start of the 2000-2001 season he assumed two new posts —as music director of the Orchestre National de Lyon, and as artistic director of that city's Auditorium, the orchestra's home. This is the first time that both musical posts in Lyon are held by the same person. During 2000-2001, David Robertson makes his New York Philharmonic and Boston Symphony debuts and returns to the Philadelphia Orchestra (including a Carnegie Hall concert), the San Francisco Symphony, the Houston Symphony, and the Chicago Symphony. In Europe, he is guest conductor with the La Scala Philharmonic, the Gustav Mahler Chamber Orchestra, Munich's Bayerisches Staatsorchester, the Orchestre de Paris, and the Ensemble InterContemporain. In addition to concerts in Lyon, he will tour with the Orchestre National de Lyon in Hungary and Italy. Mr. Robertson has conducted many of Europe's leading orchestras, including the London Symphony Orchestra, BBC Symphony, RAI Orchestra of Torino, Florence's Maggio Musicale Orchestra, the Berlin Staatskapelle, Santa Cecilia Orchestra of Rome, the Hallé Orchestra, the Rotterdam Philharmonic, and the Orchestre de Paris. In Japan he has conducted the NHK Symphony. Recent appearances as guest conductor in North America have included the Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, San Francisco Symphony, and Los Angeles Philharmonic, as well as the symphony orchestras of Toronto, Saint Louis, Atlanta, and Houston. His wide-ranging operatic engagements encompass a repertoire of more than thirty-five operas for companies including the Metropolitan Opera, La Scala, Opera de Lyon, Bayerische Staatsoper, the Châtelet in Paris, Hamburg Opera, and San Francisco Opera. Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. From 1985 to 1987 he was resident conductor of the Jerusalem Symphony Orchestra. From 1992 to 2000, he was music director of the Ensemble InterContemporain in Paris, of which Pierre Boulez is president. In 1997 Mr. Robertson was named a recipient of the Seaver/National

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Endowment for the Arts Conductors Award, the premier prize of its kind, given to exceptionally gifted American conductors for career development. An important aspect of David Robertson's career has been his close connection to student musicians. In addition to leading many outreach programs with the Ensemble InterContemporain, he has worked with students at the Aspen Music Festival and at the Juilliard School. In July 1999 he led the Tanglewood Music Center Orchestra in a performance of Claude Vivier's *Siddartha* during that summer's Festival of Contemporary Music.

Cho-Liang Lin



The Chinese-American violinist Cho-Liang Lin was chosen by *Musical America* as Instrumentalist of the Year for 2000. In the 2000-01 season, besides his appearances with the Boston Symphony Orchestra, he performs with the New York Philharmonic, St. Louis Symphony, Houston Symphony, Vancouver Symphony, and Rochester Philharmonic, among others. Overseas he appears with orchestras in France, Sweden, Spain, Japan, and Taiwan. This past November, the Chamber Music Society of Lincoln Center saluted Cho-Liang Lin in a special concert with pianists Emanuel Ax, Jon Kimura Parker, and Bright Sheng, and cellist Gary Hoffman. Mr. Lin's recitals this season include appearances in Washington and Dallas with Jon Kimura Parker, as well as a fourteen-city tour with André-Michel Schub, his longtime recital partner. Mr. Lin toured the world during the summer of 2000, beginning in Singapore and in Japan, where he celebrated Isaac Stern's eightieth birthday in a gala concert in Tokyo's Suntory Hall. He performed the Sibelius concerto at the Naantali Festival in Finland and performed with orchestras in Santiago, Chile, and Buenos Aires, Argentina. In the United States he played at the Aspen Music Festival and with the Cincinnati Symphony, rounding out the summer with an appearance at the Olympic Arts Festival in Sydney with the Asian Youth Orchestra conducted by Sergiu Comissiona. Cho-Liang Lin returned to Taiwan in May 2000 to present the second Taipei International Music Festival, which he founded in 1997 at the invitation of Taiwan's president. Mr. Lin is an advocate of contemporary composers, having premiered concertos by Tan Dun, Joel Hoffman, Christopher Rouse, Elie Siegmeister, Bright Sheng, George Tsontakis, and George Walker. This season he presents the New York premiere of Christopher Rouse's Violin Concerto with the New York Philharmonic and David Zinman. In San Diego and Taipei he gives the world premieres of two concertos by Taiwanese composer Gordon Chin. Cho-Liang Lin's discography on Sony Classical includes a disc of sonatas by Debussy, Poulenc, and Ravel with pianist Paul Crossley, as well as a disc of Schubert chamber music. For the Ondine label he has recorded Tan Dun's violin concerto *Out of Peking Opera* with the Helsinki Philharmonic led by Muhai Tang; a recent Decca release features Aaron Jay Kernis's Concerto for Violin and Guitar with guitarist Sharon Isbin and the St. Paul Chamber Orchestra conducted by Hugh Wolff. Born in Taiwan in 1960, Cho-Liang Lin began violin lessons at five and made his first public appearance at seven. At twelve he went to Sydney to continue his musical studies. Three years later, inspired by an encounter with Itzhak Perlman, he auditioned for Dorothy DeLay at the Juilliard School. Within two years of his enrollment there, he won the first Queen Sofia Violin Competition in Madrid. He has been a Juilliard faculty member since 1991. He plays the 1734 Guarneri del Gesu "The Duke of Camposelice." Cho-Liang Lin made his Boston Symphony debut in March 1985 as soloist in Stravinsky's Violin Concerto. He returned for subscription concerts here playing the Mendelssohn concerto in January 1988 and has also appeared with the orchestra six times at Tanglewood, most recently in August 1997 as soloist in the Tchaikovsky concerto.

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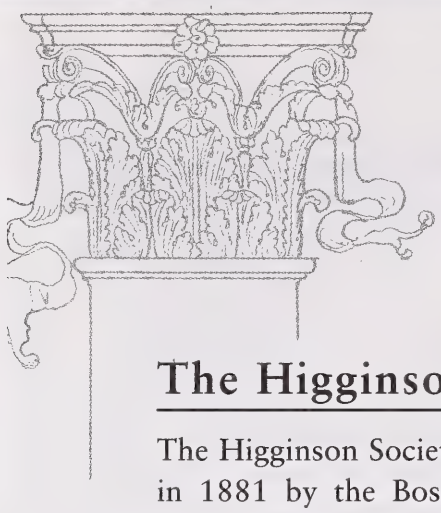
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The Boston Symphony Orchestra has developed a broad spectrum of highly regarded youth education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's Youth Education programs include:

· 16 Youth Concerts conducted by Keith Lockhart. This program includes offering free admission to disadvantaged students in the Boston Public Schools

· A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into a performing arts institution

· A "Godparent" program, through which BSO players "adopt" and teach at 11 Boston schools on a regular basis

· Days in the Arts (DARTS), a summer camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the chance to immerse themselves in the arts participating in the rich cultural resources of the beautiful Berkshires.

· Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In the communities of Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion professional development programs for teachers.

The BSO gratefully acknowledges the following donors for gifts of $2,500 or more to BSO Youth Education and Outreach programs made between September 1, 1999, and August 31, 2000.

For more information, contact Elizabeth P. Roberts, Director of Individual Giving, at (617) 638-9275.

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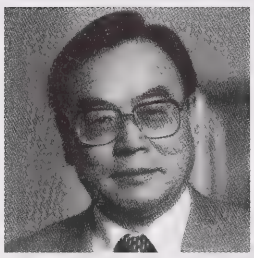
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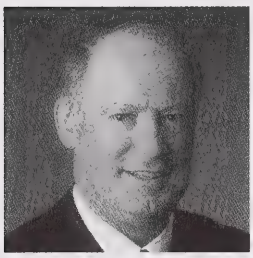
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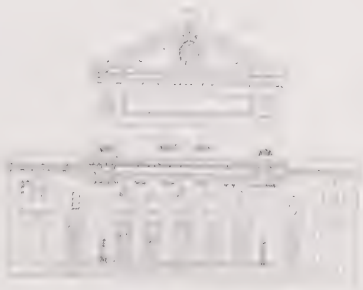
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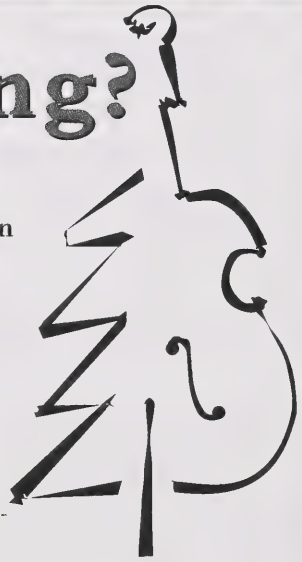
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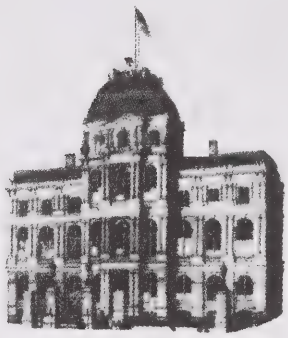
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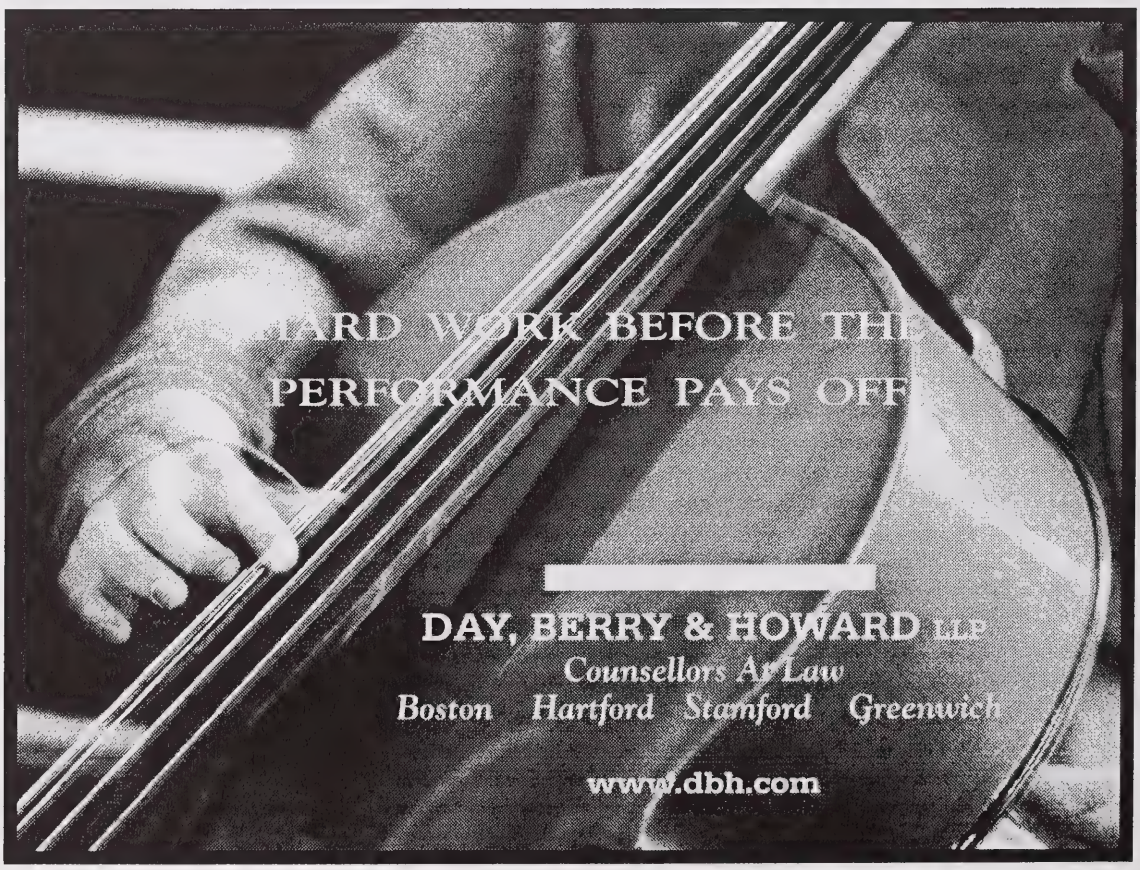
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NEXT PROGRAM. . .

Thursday, March 8, at 8
Friday, March 9, at 1:30
Saturday, March 10, at 8

Pre-Concert Talks
by Hugh Macdonald

BERNARD HAITINK conducting

STRAVINSKY — Suite from the ballet *Pulcinella*

I. Sinfonia (Overture): Allegro moderato
II. Serenata: Larghetto
(a) Scherzino
(b) Allegro
(c) Andantino
III. Tarantella
Toccata: Allegro
IV. Gavotta con due variazioni
V. Vivo
VI. (a) Menuetto: Molto moderato
(b) Finale: Allegro assai

BERNSTEIN — *Ḥalil*, Nocturne for solo flute, string orchestra, and percussion

JACQUES ZOON

INTERMISSION

BRAHMS — Symphony No. 2 in D, Opus 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

BSO Principal Guest Conductor Bernard Haitink opens his first program this season with Stravinsky's *Pulcinella,* written at Diaghilev's request for the latter's Ballets Russes in 1920. Capitalizing on a vogue for Baroque music in ballets, the impresario provided Stravinsky with Baroque-era scores that were supposedly by Pergolesi (though many were not). Stravinsky's charming treatment of this material displays his typically inventive way with orchestration and rhythm. To close the program, Mr. Haitink leads Brahms's Second Symphony, composed in 1877, just a year after Brahms completed his long-awaited First. In between, BSO principal flute Jacques Zoon is featured in Leonard Bernstein's *Ḥalil*—a musical commentary on love, war, and the hope for peace—written in 1981 in memory of a young Israeli soldier (a flutist) killed in 1973 in the Six Day War.

COMING CONCERTS . . .

PRE-CONCERT TALKS: Note that this season the BSO offers pre-performance talks in Symphony Hall prior to *all* BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'A'—March 8, 8-10
Friday 'B'—March 9, 1:30-3:30
Saturday 'A'—March 10, 8-10

BERNARD HAITINK conducting
JACQUES ZOON, flute

STRAVINSKY	Suite from *Pulcinella*
BERNSTEIN	*Halil*, Nocturne for flute and orchestra
BRAHMS	Symphony No. 2

Friday Evening—March 16, 8-10:10
Saturday 'B'—March 17, 8-10:10

BERNARD HAITINK conducting
FRANK PETER ZIMMERMANN, violin

MARTINŮ	*Fantaisies symphoniques* (Symphony No. 6)
MOZART	Violin Concerto No. 4 in D, K.218
DVOŘÁK	Symphony No. 8

Tuesday 'C'—March 20, 8-10:05

BERNARD HAITINK conducting

STRAVINSKY	Suite from *Pulcinella*
MARTINŮ	*Fantaisies symphoniques* (Symphony No. 6)
DVOŘÁK	Symphony No. 8

Programs and artists subject to change.

Thursday, March 22, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—March 22, 8-9:45
Friday 'A'—March 23, 1:30-3:15
Saturday 'B'—March 24, 8-9:45

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

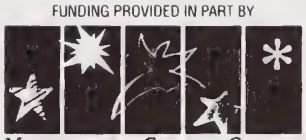
STRAVINSKY	*Symphony of Psalms*
RAVEL	*Daphnis et Chloé* (complete)

Wednesday, March 28, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—March 29, 8-10:05
Friday 'B'—March 30, 1:30-3:35
Saturday 'A'—March 31, 8-10:05

INGO METZMACHER conducting
JOSHUA BELL, violin

WEBER	Overture to *Oberon*
MENDELSSOHN	Violin Concerto
HENZE	Symphony No. 8
STRAUSS	*Don Juan*

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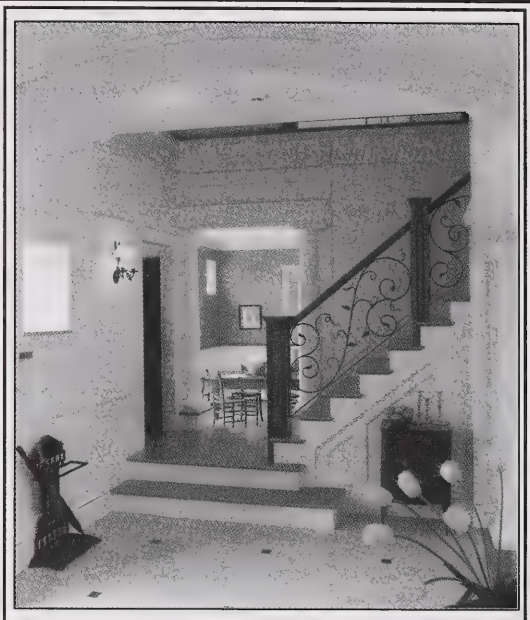
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FOR INFORMATION ON SPECIAL CENTENNIAL EVENTS throughout the community and at Symphony Hall, please call (617) 638-9424.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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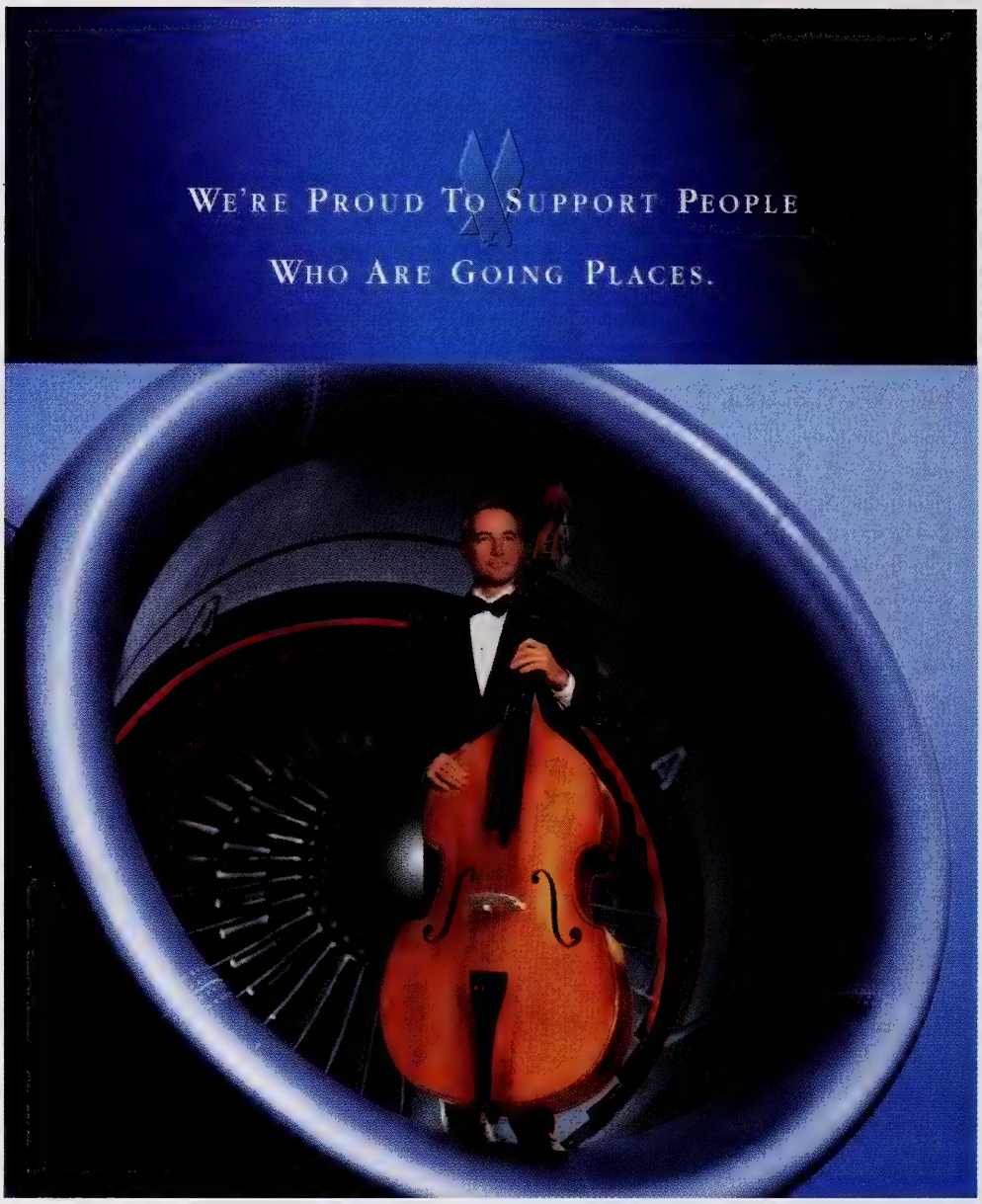
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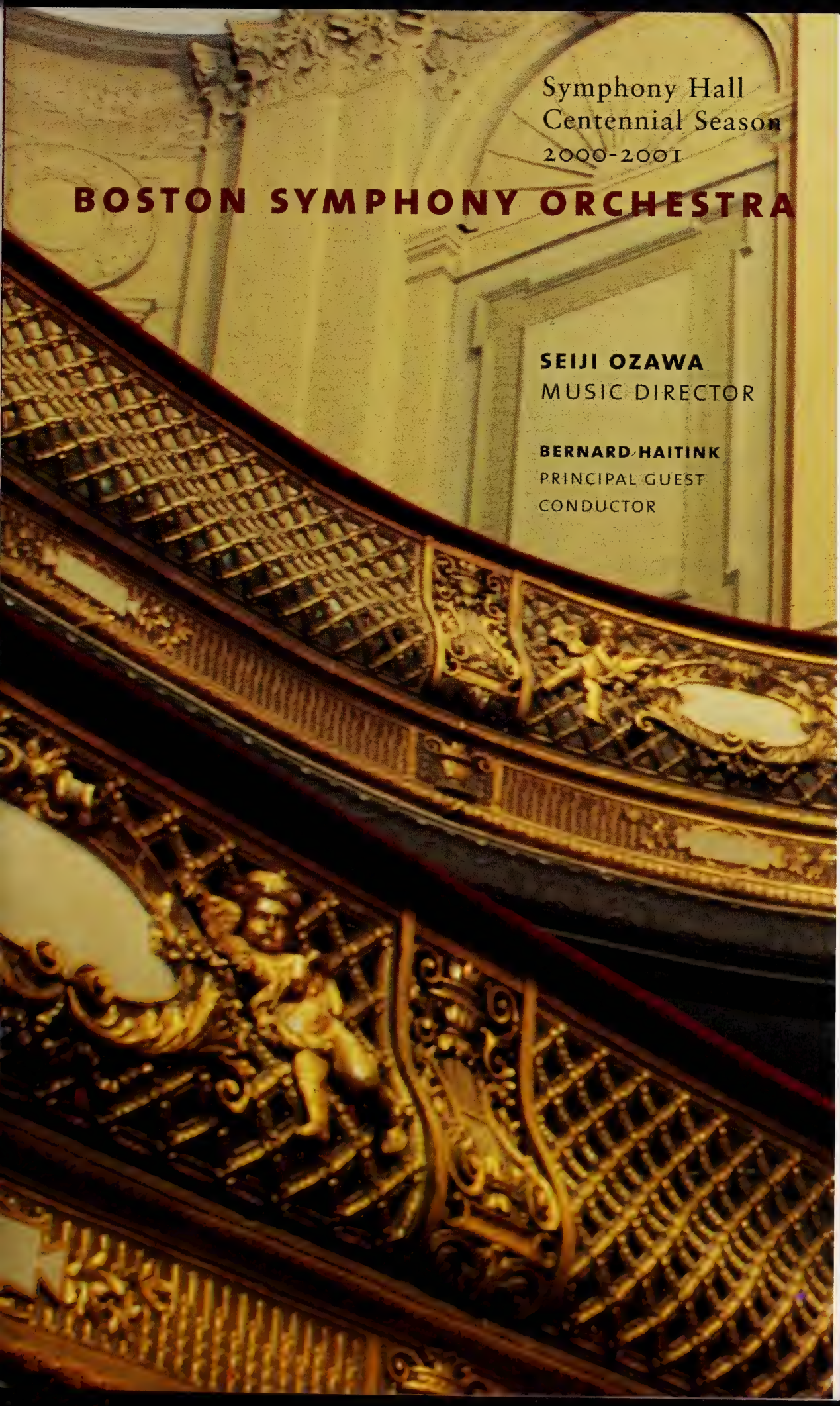
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This week's Pre-Concert Talks are given by Hugh Macdonald, Washington University, St. Louis, Missouri.

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BSO

Boston Symphony Chamber Players at Jordan Hall, Sunday, April 1, at 3 p.m.

The Boston Symphony Chamber Players continue their 2000-01 season at Jordan Hall at the New England Conservatory on Sunday, April 1, 2001, with a program including Haydn's Divertimento in E-flat for horn, violin, and cello, Hob. IV:5, Harold Shapero's String Quintet, and Beethoven's Quintet in E-flat for piano and winds, Opus 16, with guest pianist Lee Luvisi. Tickets at $28, $21, and $16 may be purchased through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. On the day of the concert, tickets are available only at the Jordan Hall box office.

With Thanks

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO has also been the beneficiary of project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the "Save America's Treasures" fund and the federal highway department. We are extremely grateful to the Massachusetts congressional delegation, especially Senator Edward M. Kennedy and Congressmen John Joseph Moakley and Michael E. Capuano, and their outstanding staffs in Boston and Washington, for sponsoring legislation supporting the BSO and its mission. If you would like to join us in thanking our state or federal elected officials for their role in furthering the mission of the BSO, or would like information on how you can help support public funding for the arts, please contact Jo Frances Kaplan, Director of Foundation and Government Support by phone at (617) 638-9462 or via e-mail at jfkaplan@bso.org

Parking Near Symphony Hall: A Note to Our Patrons

The BSO has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. As a special benefit, guaranteed, pre-paid parking is available to subscribers who attend evening concerts. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season in Symphony Hall. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. This week, Hugh Macdonald of Washington University, St. Louis,

Free Community Events

SATURDAY CONCERTS AT SYMPHONY HALL

Tickets are required. **Concert time: 2pm**
Funded in part by The Paul and Edith Babson Foundation and The Fuller Foundation.

March 17	**Massachusetts Music Educators Association All State Concert (limited tickets available)**
April 14	**Massachusetts Instrumental and Choral Conductors Association Gold Medal Ensembles**

FREE TOURS OF SYMPHONY HALL

The first Saturday of every month at 1:30pm (March 3, tour will begin at 1pm) • Tuesdays at 9am • Wednesdays at 4:30pm and at 1pm • At 1pm prior to the free Saturday afternoon concerts. For further information please contact the Volunteer Office at **(617) 638-9390.**

SUNDAY COMMUNITY CONCERTS

Chamber music performances by members of the BSO. Reservations are required. Sponsored by State Street. **Concert time: 3pm**

March 11	**Wiggins Auditorium, City Hall, Peabody**
March 25	**Twelfth Baptist Church, Roxbury**
April 29	**Museum of Afro American History, Boston**

TRAVELING CENTENNIAL EXHIBIT

Featured at the following Boston-area public libraries. Sponsored by the Harcourt General Charitable Foundation.

March	**Somerville Public Library,** 79 Highland Avenue
April	**Fields Corner Branch,** 1520 Dorchester Avenue
May	**Roslindale Branch,** 4238 Washington Street
June	**South Boston Branch,** 646 East Broadway

For tickets, reservations, or further information, please call the Centennial Information Line at (617) 638-9424.

CLASSICAL 102.5 WCRB BOSTON
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discusses Stravinsky, Bernstein, and Brahms. As March continues, Harlow Robinson of Northeastern University discusses Martinů, Mozart, Stravinsky, and Dvořák (March 16, 17, 20); Jessie Ann Owens of Brandeis University (March 22 rehearsal and concert) and Ellen Harris of MIT (March 23, 24) discuss Stravinsky and Ravel; and John Daverio of Boston University speaks about Weber, Henze, Mendelssohn, and Strauss (March 28 rehearsal, 29, 30, 31).

BSO Members in Concert

The New England Brass Band under its music director, BSO bass trombonist Douglas Yeo, will give a concert on Friday, March 23, at 7:30 p.m. in the Robert-Dubbs Auditorium at Brookline High School. Brett Baker, principal trombone of the Black Dyke Band in England, is the featured guest soloist in a program that also includes Vaughan Williams's original composition for brass band, *Henry the Fifth*. Tickets are $10 ($7 for students); proceeds benefit the Brookline High School Performing Arts Department. For more information call (617) 713-5216 or visit the "Concerts" section of the New England Brass Band website at www.newenglandbrassband.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble continues its 2000-01 season with a program including Boccherini's Quintet for Guitar and Strings, Scott Wheeler's *Shadow Bands* for string trio, and string quartets by Beethoven and Bartók on Friday, March 23, at 8 p.m. at the Peabody Essex Museum in Salem. The performers are Sharan Leventhal and Victor Romanul, violins, violist James Dunham, guitarist Anthony Weller, and Mr. Miller. Tickets are $20, with discounts for students and seniors. For more information call (617) 964-6553.

The Walden Chamber Players perform Mozart's String Quintet in E-flat, K.614, Brahms's String Sextet in B-flat, Opus 18, and Martinů's Serenade for two violins and viola on Friday, March 23, at 8 p.m. at the Longy School of Music, 27 Garden Street, Cambridge. The players include BSO members Nurit Bar-Josef and Alexander Velinzon, violins, Burton Fine, viola, and Andrew Pearce, cello, with violist Christof Huebner and cellist Susannah Chapman. For more information call (518) 781-4816.

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Centennial Season

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SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where Mr. Ozawa has also played a key role as both teacher and administrator at the Tanglewood Music Center, the orchestra's summer training academy for young professional musicians. In 1992 he co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
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Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
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‡*On sabbatical leave*
°*On leave*

Celebrating the Symphony Hall Centennial From the Stage...

Seiji Ozawa — First Impressions

What is the expression in English—you can't judge a book by its cover? I tell you why I say this: The first time I conducted in Symphony Hall was in 1968. I had already conducted at Tanglewood, but this was my first invitation to Boston. My wife and I came from Toronto, where I was music director, and we had to bring our dog, a Yorkshire terrier. The only hotel that would take us was what is now the Eliot, at the corner of Massachusetts and Commonwealth avenues. It was pretty bad then. At least I could walk to the hall, I was told.



Constantine Manos

The first morning I had a shock. I started to walk, and I saw some very strange, very dirty shops; bad Chinese restaurants even I wouldn't go in, strange people too. When I got closer to this big brick building at the end of Mass. Ave., I decided it couldn't be Symphony Hall. You know, I had some fantasy about it: Symphony Hall must look very fancy, with a nice sign, but I saw nothing. So I asked, and found out, yes, this was it. I walked in and went upstairs. I remember there was a big welcome, and I felt very happy.

The next thing I remember is standing on that amazing stage. The hall looked so beautiful to me. I could feel so much dignity and tradition. But nothing prepared me for the sound of the Boston Symphony— so warm, and clear, and effortless. I am convinced that what we know as the "Boston Symphony sound" has been created by these acoustics. The orchestra never has to force or push. The sound just flies.

I fell in love then, and have been ever since. It's true. I think about what genius it was, at the beginning of that new century, to have made this hall. How brave it was, too. I wonder what it was like to see it being built. How huge it must have looked, and what a risk it must have seemed like. Would it work? Would it sound right? Would it be full? Who could imagine how lucky I would be, how lucky all of us are, to live in such a place?

Symphony Hall spoils one in such a way that every other hall in the world seems inferior. The only other hall that comes close is Vienna's; both have a similar feel. There is a warmth to the sound, which, along with the beautiful blend from one side of the stage to the other, makes it extremely easy to play here. One never feels the need to force; and, sitting sometimes at the very side of the stage, it is never a struggle to hear what is sounding on the opposite side. I sometimes connect with one of the bass players when they play something interesting which catches my attention from across the stage. This is rare in other halls.

—Bonnie Bewick
BSO violinist

The Symphony Hall "impressions" by Seiji Ozawa, Everett Firth, and John Williams are taken from *Symphony Hall: The First 100 Years*, a large-format book of photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, *Symphony Hall: The First 100 Years* is available in the Symphony Shop.

Everett Firth — A View from the Stage

I have spent most of my life, and all of my musical life, within the confines of Symphony Hall. It is simply the finest hall in the world in which to create great music.


Constantine Manos

Since my instruments (timpani) remain onstage at all times, any maintenance work, changing of heads, or practicing must be accomplished onstage. To perform on this stage is to bask in acoustics like warmth from the sun. The quality of sound emanating from my colleagues can be overwhelmingly beautiful, passionate, rich, and exciting beyond words.

Even to this day, as I step onto that stage when the hall is lit but empty, the ambiance is awesome. It has a sombering greatness that defies description. When you consider all the great professionals—conductors, composers, soloists, orchestra players—who have made music in this temple, it brings shivers to your spine. The nobility of the air raises your head. If only the walls, the statues, the seats, would testify to what they have witnessed: the sounds, the temperament, the moods, the great artistry.

From my first concert to the present day, the thrill and ecstasy of the music have only increased with my knowledge of the music. I consider myself extremely fortunate for having spent my musical life in this, the world's greatest temple of music.

"Symphony Hall"—these words always resonate with wonderful music. It has seen some of the greatest moments in musical history, and playing here gives one the unmistakable feeling that this historical richness is repeating itself with every concert.

—Nurit Bar-Josef
BSO assistant concertmaster

During my boyhood in California, my parents sometimes reminisced about the heavenly sounds of the BSO in Symphony Hall. Poor and struggling students at Harvard, they could afford tickets only once in a blue moon. Perhaps because of these boyhood legends, I feel a sense of destiny about playing here. And after twenty-six years as a member of the BSO, I'm still struck by the supreme acoustical beauty of Symphony Hall, and the consummate musical attainment of my colleagues.

—Jonathan Miller
BSO cellist

What makes Symphony Hall special for me is all the people that have worked and played here. When I play on our stage, I am part of a musical legacy spanning more than 100 years and many astounding and talented careers.

—Wendy Putnam
BSO violinist

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Keith Lockhart — A Magical Place

The first time I ever saw the inside of Symphony Hall, I was standing on the podium, in 1993 during my first engagement with the Boston Pops. I had already formed an impression of it, though, sort of the way one has a feeling for any legendary place—New York City, perhaps, or the Great Wall, or the Vatican—before one ever actually sets foot there. Music is a very old-fashioned business: we still believe in legends, and fantasy, and magic.



Miro Vintoniv

Symphony Hall is the stuff of legend, to musicians throughout this country and around the world. All young musicians dream of plying their craft on the world's great stages: Carnegie Hall, the Concertgebouw and the Musikverein, and, of course, Symphony Hall in Boston, Massachusetts.

A venue is part of the performance, and it works with you and for you, or against you, or sometimes both! How wonderful it was to find out that Symphony Hall lived up to its awesome reputation. It was built to house great events, and it seems to know that and do everything it can to add to the impact of one's performance.

Symphony Hall was designed from the outset for the twin missions of its resident ensemble, the Boston Symphony and the Boston Pops. It's a multi-purpose facility that actually works! Also, I love to be in communication with the audience, and I love the fact that Symphony Hall, while by no means a small hall, seems very intimate from the stage. The audience is not divorced and distant from the proceedings, it is part of the proceedings, which is exactly how it should be.

The acoustics of Symphony Hall are so responsive that one can always play all dynamic levels without forcing the sound. Thus, one enjoys the luxury of having even a *fortississimo* that is relaxed, thereby allowing the performer to concentrate more readily on intonation and beauty of sound. Symphony Hall is unquestionably one of the greatest halls in the world.

—Chester Schmitz
BSO principal tuba

The acoustics of Symphony Hall are frequently and widely praised, but from my seat on stage in the back row of the Boston Symphony Orchestra, I am struck each day by the simple elegance of its design. The warmth of the wood and plaster, the functional utility of the original seats, the gold gilt cast iron balconies and the simplicity of the bare bulb chandeliers provide a beautiful visual accompaniment to the music one hears. In our 6000-channel universe, which seems to bombard us regularly with the bigger, flashier, and ostentatiously opulent, Symphony Hall stands like a sentinel, beckoning us as if it were saying, "I am here only to serve the music, come and listen with me."

—Douglas Yeo
BSO bass trombonist

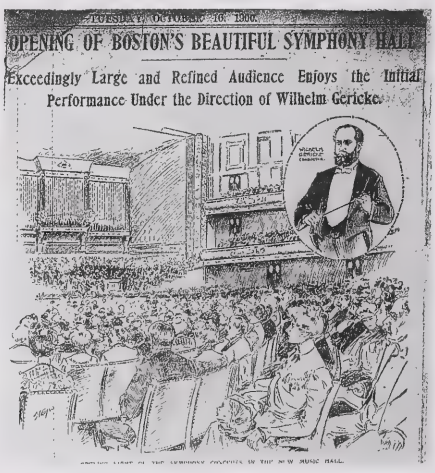
I have heard for too many years now that Boston's Symphony Hall is one of the three greatest concert halls in the world. From the perspective of a BSO bassist who has performed in all of them, I can only deduce that there must be some age-old conspiracy still at work hiding the full truth of the matter—that Symphony Hall is so clearly the preeminent hall for symphonic music in the world that it can afford to be charitable to a couple of others.

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—James Orleans
BSO double bassist

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


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OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL

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The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

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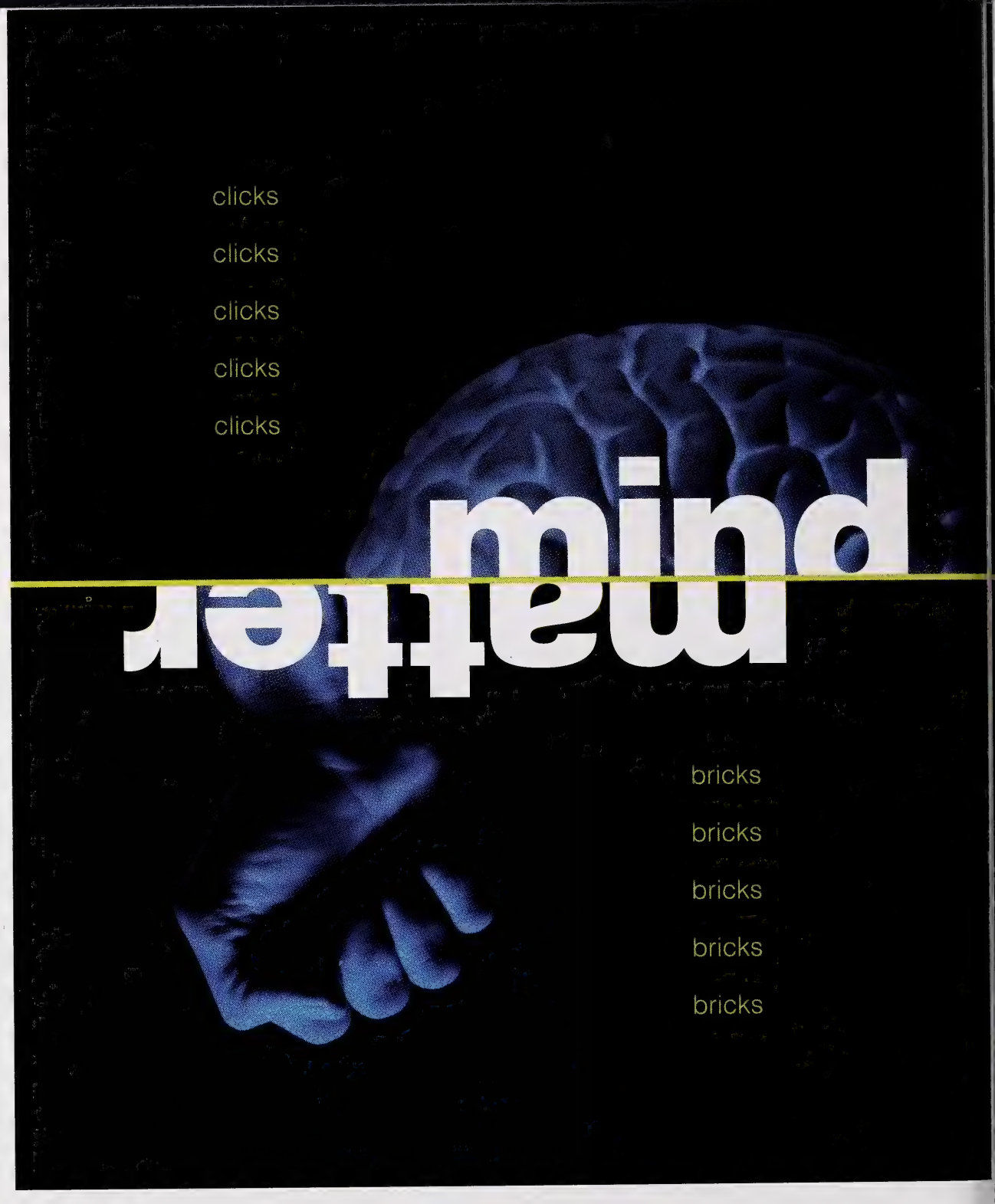
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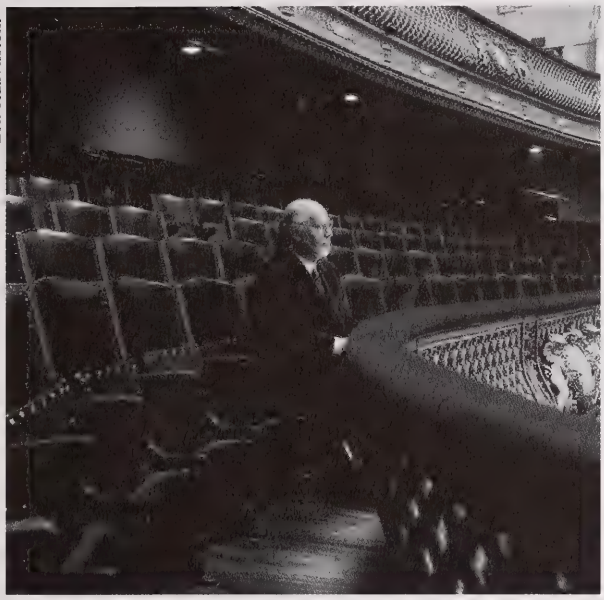
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John Williams — Symphony Hall in the Dark

The surest way to commune with the spirit of Symphony Hall is to sit in it, late at night, alone in the near dark, when it's lit by a single worklight on the stage. This is a unique experience, available only to a privileged few, but it is one that I've relished many times—and is one that I'm happy to speak about.



Len Rubenstein

Quite often after concerts, while waiting to go home, I wander into the hall to stop and ponder and, most of all, to listen. The time is typically about an hour or so after the end of a concert, not long after the hall was filled with people—all playing, singing, listening, and applauding, and sometimes even standing and cheering in the balconies.

I sense that I can still hear echoes of what transpired in the hall earlier that evening, and the sound is not faint—it's actually quite loud! It's as though the hall has a memory bank that stores in the molecules of its walls all of the sounds it creates with the orchestra and the audience.

Both the immediate and distant past seem to live in this place. I wonder what the walls might "remember" of Koussevitzky or Prokofiev, or what they might tell us about Stravinsky's visit or Rachmaninoff's sound. All of these wonders seem to be mysteriously and magically stored here. I like to think that the seats, walls, and floors of the hall are all distant cousins of the wood vibrating in our violins, violas, and basses, and that they all conjoin to make each concert a kind of "celebration of the trees," whose spirit carries the message of the music to us. In this way, the hall functions as an equal partner with the instruments themselves, performing its wonders again and again as it tirelessly aids us in our quest to "apprehend the transcendent."

My memories of Symphony Hall go back to a time when I was just big enough to see over the second-balcony rail. When I was a kid growing up in Medford, my parents had a pair of seats for a Tuesday-night series. From time to time, when one of them couldn't come, they would bring me along, so it was here that I had my initiation into the marvels and mysteries of music. I recall in particular a concert led by Charles Munch, which he closed with a characteristically hair-raising performance of Ravel's *La Valse*. There was a palpable exhilaration in the air as the audience made its way down the stairs—total strangers were exchanging comments and grinning ear-to-ear at one another, as strangers will do when they have been united in an extraordinary experience.

At the time, of course, I took Symphony Hall for granted—it was the only concert hall that I knew. In the meantime I have found for myself what has often been said before: in all the world there are but a handful of acoustic spaces comparable to Symphony Hall.

—Fenwick Smith
BSO flutist

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Friday, March 9, at 1:30
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STRAVINSKY — Suite from the ballet *Pulcinella*

I. Sinfonia (Overture): Allegro moderato
II. Serenata: Larghetto
(a) Scherzino
(b) Allegro
(c) Andantino
III. Tarantella
Toccata: Allegro
IV. Gavotta con due variazioni
V. Vivo
VI. (a) Menuetto: Molto moderato
(b) Finale: Allegro assai

BERNSTEIN — *Halil,* Nocturne for solo flute, string orchestra, and percussion

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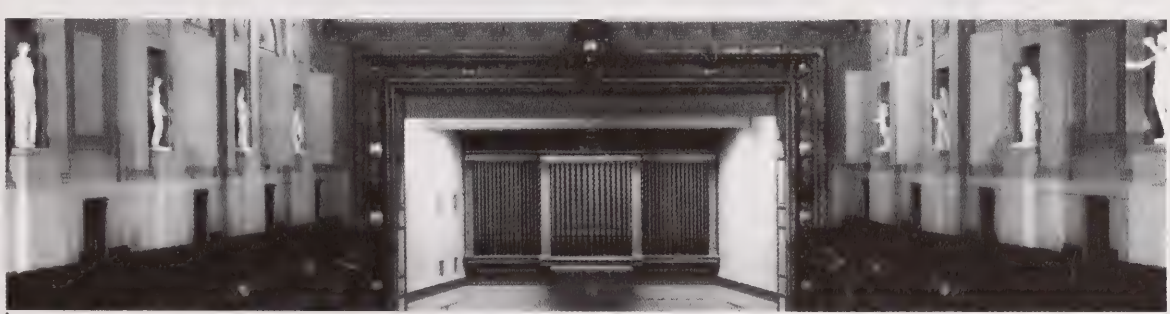
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Igor Stravinsky
Suite from the ballet *Pulcinella*



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began the ballet Pulcinella *in the fall of 1919, completing it on April 20, 1920; it was first performed on May 15, 1920, by the Ballets Russes at the Paris Opera, under the direction of Ernest Ansermet. Stravinsky prepared the suite about 1922; portions of the score, played from manuscript, received their first American performance in Boston Symphony concerts under Pierre Monteux on December 22 and 23, 1922, with further performances in Brooklyn, New York, Cambridge, and Providence the following month. Later Boston Symphony performances of the suite (from the published score) were given by Alfredo Casella, Serge Koussevitzky, Stravinsky himself (in January 1944), Monteux, Michael Tilson Thomas, Christoph Eschenbach, Kurt Masur, Andrew Davis, John Nelson, Yuri Temirkanov, Hans Graf, Federico Cortese (the most recent subscription performances, in February and April 1999), and Seiji Ozawa (including the most recent Tanglewood performance, on July 16, 1999). Though less frequently, the Boston Symphony has also performed the complete score of* Pulcinella, *first under the direction of Lukas Foss at Tanglewood in 1954, later under Erich Leinsdorf, Richard Burgin, Michael Tilson Thomas, and Foss again (at Tanglewood in 1990). The score of the suite in its 1949 revision (performed here) calls for two each of flutes, oboes, bassoons, and horns, one trumpet, one trombone, a quintet of solo strings (two violins, viola, cello, and bass), and a medium-sized group of orchestral strings.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, where he had achieved such epochal pre-war successes as *Firebird*, *Petrushka*, and *The Rite of Spring*. Big ballet productions had not been practical during the war, and Stravinsky had worked during that time with a Swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale*, which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and

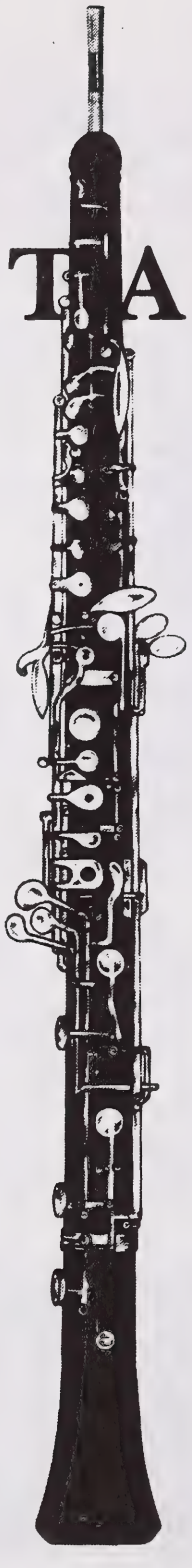


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TAKE NOTE

The precursor of the oboe goes back to antiquity –it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "hauix-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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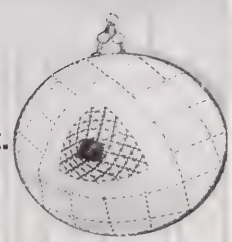
Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of June 10, 1919, from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces that he thought might be suitable in a balletic context (mostly by buying them from a Neapolitan professor who had a lucrative sideline in selling copies of music from the Naples Conservatory), and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely unknown. The composer fell in love with what he saw and agreed at once to accept the commission. We do not know exactly when he reached this decision, but he began actively composing in early September, though he only signed a contract for the ballet in December. Diaghilev, Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the two-hundred-year-old scores.

Stravinsky did not realize at the time, though we now know, that of the selections he finally used in his ballet, fewer than half were actually by Pergolesi, so the official title

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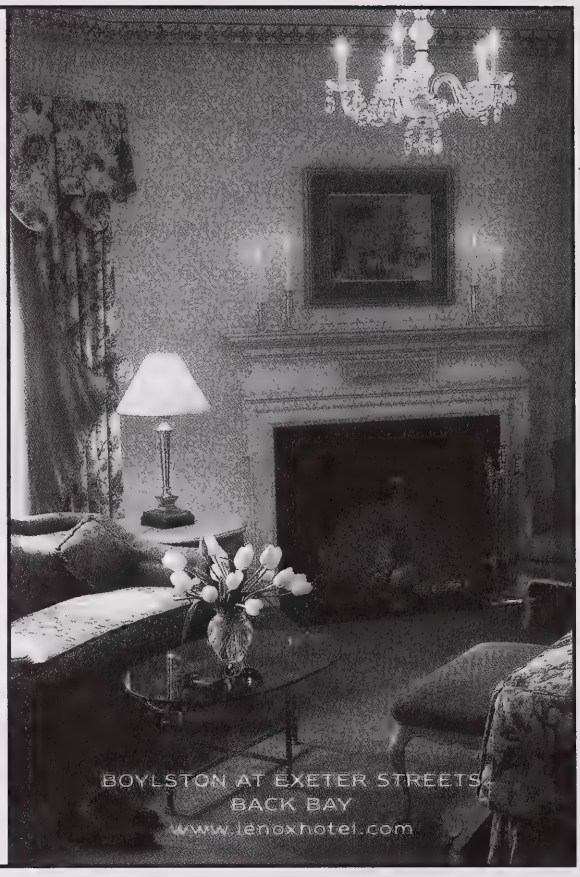
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of the full work—"*Pulcinella*, Ballet in One Act for Small Orchestra and Three Solo Voices, Based on Music of Pergolesi"—is actually, at least in retrospect, seriously misleading. And, considering that the genuine Pergolesi is to be found almost entirely in the songs (which are not included in the orchestral suite), the title is even more thoroughly incorrect for the suite.* The other composers, who have since been identified, are almost entirely unknown, though no doubt worthy in their own way: Domenico Gallo and Alessandro Parisotti. Gallo, in particular, composed the original material on which Stravinsky based the Overture; the Scherzino, Allegro, and Andantino group; and the Finale. The Tarantella comes from a series of six *Concerti armonici* once considered to be among Pergolesi's most famous works, but actually they are by a Dutch count named Unico Wilhelm von Wassenaer (these were copied out from originals in the British Museum by the Belgian musicologist E. van der Straeten). The Toccata and the following Gavotta are from a harpsichord work by that favorite composer, "anon." And, finally, the Serenata, the Trio of the Scherzino, the Vivo, and the Minuetto are based on originals by Pergolesi himself. When doing his work of "recomposition," Stravinsky often worked directly on the manuscripts sent for his consideration, working out the details of his own version before then writing them directly into the full score, as he reported he was doing on December 5.

Of course, the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score. What matters in the concert hall is the use to which Stravinsky put these borrowed ideas, and on that point there has been general agreement from the very beginning: they have become thoroughly and delightfully Stravinskyized. For the most part he retained the original melodies and bass parts, but he made the phrases less regular using unexpected repetitions or elisions, and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided in concertino and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

Stravinsky confessed that he had a wonderful time working on this score, and although it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

*Pergolesi has suffered more than perhaps any other composer from sloppiness and errors in the preparation of editions of his music. The so-called "complete edition" of his works omits a great many genuine compositions and includes an extraordinarily high percentage of works by other composers masquerading as Pergolesi's. A new edition, based on much more highly refined source research, is currently in preparation.



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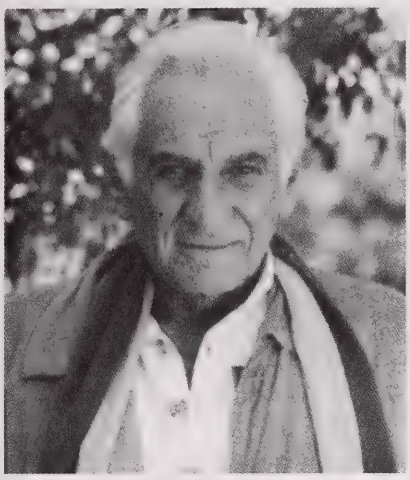
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Leonard Bernstein
Ḥalil, Nocturne for solo flute, string orchestra, and percussion



Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on October 14, 1990. He composed Ḥalil *in 1981, dedicating it "To the Spirit of Yadin and to his Fallen Brothers." Bernstein led the premiere with the Israel Philharmonic and soloist Jean-Pierre Rampal on May 27, 1981, in Tel Aviv. He led the American premiere five weeks later, on July 4, 1981, at Tanglewood, with the Boston Symphony Orchestra and its then principal flute Doriot Anthony Dwyer. The only other Boston Symphony performance took place at Tanglewood on August 28, 1993, with John Williams conducting and acting principal flute Leone Buyse as soloist. In addition to the solo flute, the score calls for piccolo and alto flute (seated within the percussion section), a large complement of percussion (timpani, four snare drums, four tom-toms, bass drum, a pair of cymbals, two suspended cymbals, two gongs, tam-tam, two triangles, four wood blocks, whip glockenspiel, xylophone, vibraphone, and chimes), harp, and strings.* Ḥalil *is about sixteen minutes long.*

As a composer Leonard Bernstein steadfastly avoided pigeonholing : he would create a symphony at the same time he was working on a Broadway show. This was a stumbling block to many friends and admirers who wished he might concentrate solely on concert music or (alternatively) on the musical theater. But his gifts, his love for all kinds of music, his theatricality, and his pride at being an American all contributed to making him the kind of composer who would follow the path of his own all-embracing music. In addition to his three symphonies (*Jeremiah*, *The Age of Anxiety*, and *Kaddish*), his ballets (*Fancy Free*, *Facsimile*, *The Dybbuk*), his film score (*On the Waterfront*), his violin concerto (*Serenade [after Plato's Symposium]*), the smaller, quieter flute concerto *Ḥalil*, his theatrical and controversial *Mass*, his operas (*Trouble in Tahiti* and its sequel *A Quiet Place*), his song cycles (including *Songfest* and *Arias and Barcarolles*), and many other smaller works, he left an imperishable series of Broadway shows (*On the Town*, *Wonderful Town*, *Candide*, and above all, *West Side Story*, one of the epochal works of our musical theater).

Ḥalil (the title is the Hebrew word for "flute") is a modestly scaled concerto in a single movement, which, on account of its musical character, Bernstein described as a nocturne. Like virtually all of Bernstein's concert music, there is an implicit program behind the composition that helped shape it, giving a dramatic quality to the music. The inspiration on this occasion was a nineteen-year-old Israeli flutist, Yadin Tanenbaum, who was killed in his tank in the Sinai in the Yom Kippur War of 1973. He would have been twenty-seven at the time *Ḥalil* was composed. In Bernstein's own description:

> *Ḥalil* is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and non-tonal forces. In this case, I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolations of art, love and the hope for peace. It is a kind of night-music, which, from its opening 12-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images, wish-dreams, nightmares, repose, sleeplessness, night-terrors—and sleep itself, "Death's twin brother..."
>
> I never knew Yadin Tanenbaum, but I know his spirit.

One of the "theatrical" elements of this score is the hidden presence in the orchestra of two siblings of the solo instrument—an alto flute and a piccolo. Immediately after the

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first splash of orchestral sound and the solo flute's setting forth of the tone row, the alto flute subtly joins the soloist in a quiet dialogue, like a concealed echo of the solo player's thoughts, or a hint of the conscious and the subconscious together. The two instruments intertwine in a series of gradually descending introductory phrases, arriving at *Andante tranquillo*. Here, over a quiet harp figure and sustained strings, the flute sings a gentle lullaby whose principal melodic shape is a variant of the opening figure in the tone row, but now in the key of D-flat. This becomes gradually more passionate, with the orchestra taking fuller part, and turns into a more rhythmic passage in 5/8 time (Bernstein always loved the dancing irregularities of quintuple meter). A livelier *Grazioso* in 3/4 time, with a rhythmically active orchestra over flowing three-bar phrases in the flute, closes into another section of 5/8 dance, but now the flute is shadowed by its other sibling, the piccolo, also hidden in the orchestra. This grows almost fierce before the soloist cuts off the orchestra on a sustained high note and begins an extended cadenza accompanied by mysterious colors on the percussion instruments, as in a Bartókian "night music." Through a kaleidoscope of tempos and moods, the flute is by turns fierce and "childlike" (to give a designation in the score). Finally the strings, which have remained silent during this lengthy passage, burst back in at full volume of passionate expression. The soloist is silent, but as the strings moderate their outburst and return to a nocturnal hush, the hidden alto flute takes up its song, joined then by the hidden piccolo, returning to the mood of the opening and a restatement by the orchestra of the warm D-flat melody (now in D)—and still the solo flute remains silent. As the music moves back to D-flat, the alto flute and piccolo reach their climactic moments, and then die away. Only now does the solo flute return, floating over the delicate sounds dying away in the orchestra, with its final long-sustained note seeming to last forever, even as its sounds die away from our conscious hearing.

—Steven Ledbetter

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Johannes Brahms
Symphony No. 2 in D, Opus 73



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna, Austria, on April 3, 1897. He composed his Symphony No. 2 during a productive summer stay at Pörtschach in Carinthia (southern Austria). The first performance took place in Vienna on December 30, 1877, under Hans Richter's direction. The first American performance was given on October 3, 1878, by the Philharmonic Society under Adolph Neuendorff in New York's Steinway Hall. Boston heard the Brahms Second for the first time several months later, on January 9, 1879, in a Harvard Musical Society concert with Carl Zerrahn conducting. Georg Henschel led the first Boston Symphony performances in February 1882, during the orchestra's inaugural season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Leonard Bernstein, Charles Munch, Eugene Ormandy, John Barbirolli, Lorin Maazel, Ernest Ansermet, Erich Leinsdorf, Stanislaw Skrowaczewski, William Steinberg, Michael Tilson Thomas, Sir Colin Davis, Eugen Jochum, Seiji Ozawa, Joseph Silverstein, Kazuyoshi Akiyama, Kurt Masur, Gunther Herbig, Bernard Haitink, Leonard Slatkin, Dennis Russell Davies, Zdenek Macal, James DePreist (including the most recent Tanglewood performance, on August 2, 1998), and Sir Simon Rattle (the most recent subscription performances, in January 2000). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

In a letter to Clara Schumann, Johannes Brahms offhandedly revealed something fundamental about himself: "I always write only half-sentences, and the reader...must supply the other half." He was talking about his letters, which were often misread, and were often intended to be. In person and on the page, Brahms was chronically given to the oblique, the ironic, the unspoken. Likewise in some of his music we find an ironic play of surface appearance and hidden import; but in his art the irony was no joke, rather a symptom of his own thickly shrouded inner world.

Another example is the celebrated Brahmsian lyricism. When we think of his warmly lyrical moments we usually think of his instrumental works, rather than where we would expect to find that warmth, in his songs. When Brahms was setting words with their inescapable emotions, he pulled back; he only warmed fully within the abstractions of instrumental music. Yet despite his historical reputation as a creator of "pure" music, his life and feelings always went into his work, where they could at once lie hidden and sing for all the world.

Perhaps the most regularly misread of Brahms's major works is his Second Symphony. From the beginning, critics hailed it as a sunny and halcyon vacation from the turbulent First Symphony. The Second, everybody said, is Brahms's counterpart to Beethoven's *Pastoral*, and looks back further to Haydn and Mozart at their most congenial.

But if the Second paints an idyll, it is a lost idyll. Brahms himself hinted at its tangled import. To friend and critic Eduard Hanslick he wrote, "It'll sound so cheerful and lovely that you will think I wrote it specially for you or even your young lady." He cited the benevolent influence of his composing spot on the Wörthersee: "[there are] so many melodies flying around that you have to be careful not to step on them." Meanwhile, having just finished the First Symphony after some fifteen years of wrestling with it,



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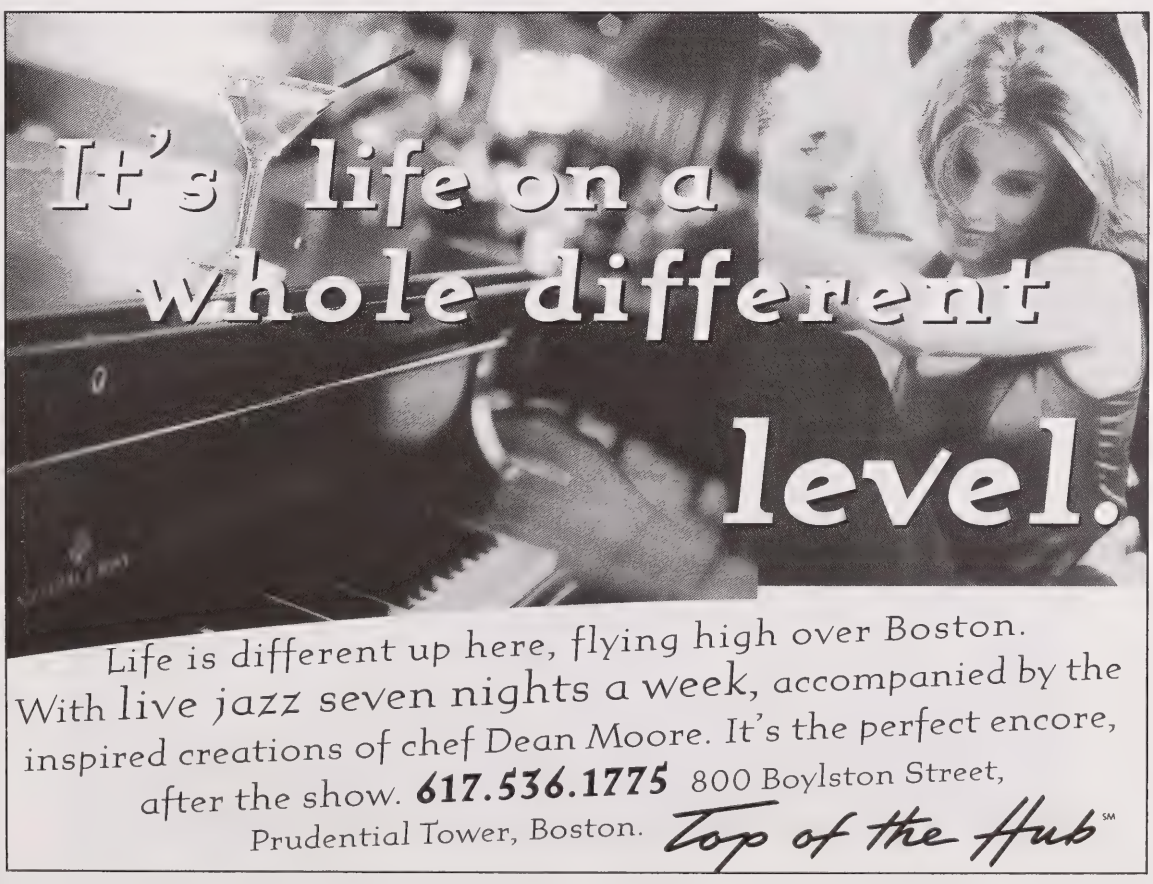
Brahms completed the Second—and several smaller works—during one delightful four-month working vacation in the summer of 1877.

To Clara Schumann, however, Brahms described the symphony as "elegiac." To his publisher he wrote, "The new symphony is so melancholy that you won't be able to stand it. I've never written anything so sad... The score must appear with a black border." There the presumable joke is that the symphony usually strikes listeners as suave and enchanting. After all, every movement is in a major key.

The deeper irony hidden in Brahms's words is that the elegiac black border is as much a part of the symphony as its more explicit cheeriness. Brahms's Second is like a vision of nature and youth troubled by shadows that come and go like dark clouds in a summer sky.

In his book on the Second Symphony, *Late Idyll*, Harvard scholar Reinhold Brinkmann calls this supposed hymn to nature and serenity a "questioning of the pastoral world, a firm denial of the possibility of pure serenity." Brahms's testament to the past is haunted by a skepticism and foreboding that seem prophetic.

The questioning begins within the gentle opening. We hear a little three-note turn in the basses (D-C#-D), a melodic shape that will pervade the symphony. The basses are answered by an elegant wind phrase that at once suggests a Strauss waltz (Brahms admired the Waltz King) and the hunting horns of a Haydn symphony or divertimento. But all this gracious simplicity is deceptive. Anyone trying to waltz to this opening will fall on his face: the phrasing of the basses and the answering winds are offset by one measure, with neither predominating. At times the movement falls into tumultuous stretches where the meter is dismantled. The breezy and beautiful first theme is followed by a fervent second theme that, in itself, is in A major—but harmonized in





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F-sharp minor. Throughout the symphony, the brightness of major keys will be touched by darker minor-key tints.

The more salient voices disturbing the placid surface are the trombones and tuba. After the balmy opening, the music seems to stop in its tracks; there is a rumble of timpani like distant thunder, and the trombones and tuba whisper a shadowy chorale, in cryptic harmonies. That shadow touches the whole symphony. Later, the development section is intensified by braying brasses—startling for Brahms, more startling in this halcyon work.

From the beginning of the symphony's career there were some who saw the shadows. One of them, conductor and Brahms acquaintance Vincenz Lachner, complained to the composer about "the gloomy lugubrious tones of the trombones" intruding on the tranquility. Brahms replied with one of the most revealing statements he ever made about his music or about himself:

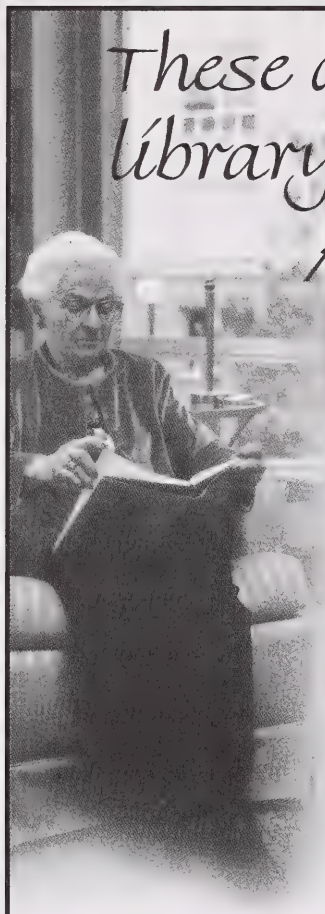
> I very much wanted to manage in that first movement without using trombones, ...But their first entrance, that's mine, and I can't get along without it, and thus the trombones.
>
> I would have to confess that I am...a severely melancholic person, that black wings are constantly flapping above us, and that in my output—perhaps not entirely by chance—that symphony is followed by a little essay about the great "Why."...It casts the necessary shadow on this serene symphony and perhaps accounts for those timpani and trombones.

The "little essay" Brahms mentions is another product of the same summer, the motet "Warum ist das Licht gegeben" (Opus 74, No. 1: "Wherefore is the light given to them that toil?") in which the chorus proclaims Job's anguished question, "Why? Why?" Thus the trombones, the necessary shadow, the great "Why."

The second movement begins with a sighing high-Brahmsian cello theme. While the tone throughout is passionate and Romantic, the movement's languid beauties are unsettled by rhythmic and harmonic ambiguity. It ends with a chromatic haze like an expansion of the first movement's trombone chorale—and underneath, the relentless



Brahms's bedroom in Vienna (note picture of J.S. Bach on the wall)



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strokes of timpani that for Brahms were an image of fate, and the thought of fate always ominous. The final sustained chord sounds remarkably frail and uncertain for B major.

If the keynote of the first two movements is tranquility compromised, in the last two movements gaiety and frivolity break out. Brahms was generally influenced by the vacation spots where he composed, for example the cliffs and crashing seas of Rügen that helped complete the stormy First Symphony. This time the pleasures of the Wörthersee have the last word. The third movement unfolds as a charming and jocular scherzo marked by sudden shifts of rhythm and meter: an elegant Allegretto grazioso leaping into a skittering Presto.

The finale is a romp, with one droll and delicious theme after another, ending unforgettably with a triumphant D major blaze of trombones. Here Brahms does something he was not supposed to know how to do—make an instrument the bearer of meaning. The trombones as harbingers of fate have become the heralds of joy; avant-gardists of the next century would call that "tone-color composition." If the great "Why" is ultimately unanswerable, this time Brahms was happy to lay aside the question in favor of *joie de vivre*, flourishing his trombones like a wineglass.

Of Brahms's four symphonies the Second often seems the most atavistic, the least ponderous and self-conscious. Yet in its pensive irony as in its masterful craftsmanship, in its dark moments as in its jubilation, the Second is essentially Brahms. He was a composer who looked back to the giants of the past as an unreachable summit, and who looked to the future of music and civilization with increasing alarm. He was a man who felt spurned by his beloved hometown of Hamburg, who called himself a vagabond in the wilderness of the world. So midway through his journey as a symphonist, Brahms wrote a serenely beautiful masterpiece whose secret message is that you can't go home again.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

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Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the excellent Stravinsky article for The New Grove Dictionary of Music (1980), which was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). Two other recent, readily available biographies are Michael Oliver's *Igor Stravinsky* in the series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man,*



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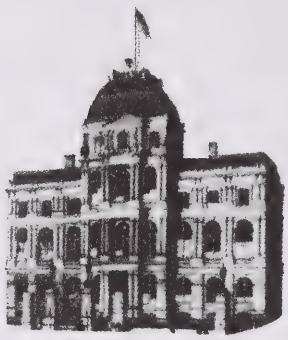
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Musician, and Modernist, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California). Available recordings of the Suite from *Pulcinella* include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Pierre Boulez's with the BBC Symphony Orchestra (Sony Classical), and the conductor-less Orpheus Chamber Orchestra's (Deutsche Grammophon). Recordings of the complete ballet score, including the vocal numbers for soprano, tenor, and bass, include Stravinsky's own, with the Cleveland Orchestra (Sony Classical), Robert Craft's with the Philharmonia Orchestra (Koch), Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon), and Stefan Sanderling's with the Bournemouth Sinfonietta (budget-priced Naxos).

Among biographies of the composer, Humphrey Burton's *Leonard Bernstein* (1988) is particularly insightful and well-balanced (Anchor paperback); Burton knew Bernstein well, having worked with him as a television and video producer for some twenty years. The much-expanded article on Bernstein in the revised edition (2001) of The New Grove is by David Schiff. The composer himself recorded *Ḥalil* with Jean-Pierre Rampal and the Israel Philharmonic, with whom he gave the world premiere; it is on a disc entitled "Bernstein Conducts Bernstein" with, among other things, the Divertimento for Orchestra (Deutsche Grammophon). *Ḥalil* has also been recorded by former BSO principal flute Doriot Anthony Dwyer with James Sedares conducting the London Symphony Orchestra (Koch).

Significant recent additions to the Brahms bibliography are Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). Reinhold Brinkmann's *Late Idyll: The Second Symphony of Johannes Brahms*—mentioned in Jan Swafford's program note on the symphony—has been described by Swafford as one of the best books he's ever read about music (Harvard University Press). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are included in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the Brahms symphonies are in his *Essays in Musical Analysis* (Oxford paperback). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides is another useful source of information (University of Washington paperback). Bernard Haitink and the Boston Symphony Orchestra have recorded the four Brahms symphonies for Philips. Earlier Boston Symphony accounts of the Brahms Second were recorded by Charles Munch in 1959 (RCA) and Erich Leinsdorf in 1964 (also RCA). Noteworthy recent cycles of all four symphonies also include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" as suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc), and Daniel Barenboim's with the Chicago Symphony Orchestra (Erato).

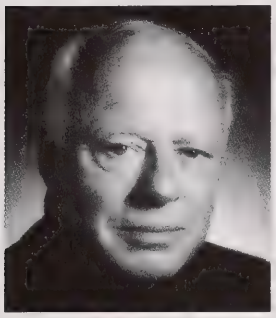
—Marc Mandel

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Bernard Haitink



Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink is currently music director of London's Royal Opera, a post he will relinquish in 2002. He was previously music director at Glyndebourne (1978-88) and has conducted many operas for television and video with both companies. He has also been chief conductor from 1964-88 of the Concertgebouw Orchestra, principal conductor from 1967-79 of the London Philharmonic, of which he became president in 1990, and music director from 1994-99 of the European Union Youth Orchestra. The Royal Concertgebouw Orchestra has appointed him their Honorary Conductor—the first time such a title has been awarded in the history of that orchestra, an award made in recognition of his contributions to the orchestra since his conducting debut with them in 1956. During the closure of the Royal Opera House for renovation, Mr. Haitink conducted performances of Wagner's *Ring* in London and Birmingham, *Der Freischütz* and *Mefistofele* at the Barbican, *Don Carlos* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadlers Wells Theatre. In December 1999 Mr. Haitink conducted the gala inaugural concerts at the Royal Opera House, followed immediately by performances of *Falstaff*. Later in 1999-2000 he also conducted *Die Meistersinger von Nürnberg*. He led a new production of *Tristan und Isolde* at the Royal Opera House during the autumn of 2000 and returned there for performances of *Falstaff* in January 2001. Besides his commitments at the Royal Opera House in London, Mr. Haitink is a regular guest with the world's leading orchestras, including the Berlin Philharmonic, Royal Concertgebouw, Vienna Philharmonic, Dresden Staatskapelle, London Philharmonic, and London Symphony Orchestra. He toured with the Berlin

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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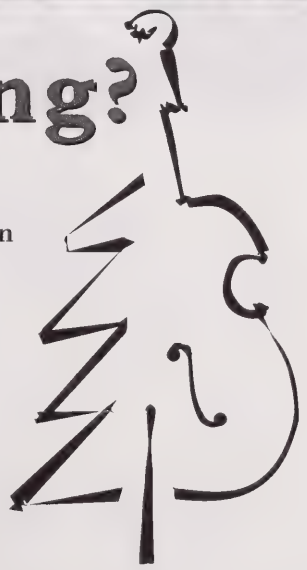
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Philharmonic throughout Europe in the summer of 2000, including concerts at the Salzburg Festival, BBC Proms, and Lucerne Festival. As principal guest conductor of the Boston Symphony he appears with that ensemble in Boston, in New York, and at Tanglewood, and will tour with them in Europe in the summer of 2001. Mr. Haitink has a distinguished recording history with Philips, Decca, and EMI. Recordings with the London Philharmonic include music of Shostakovich, Stravinsky, Elgar, and Vaughan Williams. His Concertgebouw recordings of Mahler, Bruckner, and Beethoven, and his Vienna Philharmonic recordings of Brahms and Bruckner, are internationally acclaimed. Opera recordings include *Peter Grimes* and *Don Carlos* with the Royal Opera House, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *The Magic Flute*, *Daphne*, *Tannhäuser*, and Wagner's complete *Ring* with the Bayerische Rundfunk. His recordings with the Boston Symphony Orchestra include the four Brahms symphonies and music of Ravel on Philips, and the Brahms Second Piano Concerto with Emanuel Ax on Sony Classical. Bernard Haitink has received many awards in recognition of his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievement in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985. He will lead the BSO in three programs at Tanglewood this August, his first Tanglewood appearances since 1996.

Jacques Zoon



Born in 1961, Jacques Zoon studied at the Sweelinck Conservatory in Amsterdam with Koos Verheul and Harrie Starreveld. After graduating with honors, he continued his education in Canada at the Banff Center for the Arts, where he attended master classes with Geoffrey Gilbert and András Adorján. Mr. Zoon began playing in orchestras at an early age and soon gained broad experience as an orchestral musician. He was a member of the Netherlands Youth Orchestra and the European Community Youth Orchestra, with which he played under such renowned conductors as Abbado and Bernstein, and he was a soloist with the Amsterdam Philharmonic and The Hague Philharmonic. In 1988 he was appointed first flute of the Royal Concertgebouw Orchestra, with which he also won great praise as a soloist in performances of Mozart, Jolivet, Martin, and Gubaidulina. In addition he was first flute with the Chamber Orchestra of Europe, with which he also appeared regularly as soloist. He has also been soloist with many other orchestras throughout the world. An active chamber musician, he has been a member of such groups as the Netherlands Wind Ensemble and the Gaudier Ensemble, some of them using historical instruments. Mr. Zoon joined the Boston Symphony Orchestra as principal flute at the start of the 1997-98 season. As such, he is also a member of the Boston Symphony Chamber Players. In 1981, together with pianist Bernd Brackman, Mr. Zoon won second prize at the Wilhelm Pijper Competition. He was awarded the "Prix spécial du Jury" in 1987 at the Jean-Pierre Rampal Flute Competition in Paris. At the 1988 Scheveningen International Music Competition he won both third prize and the prize for the performance of a contemporary composition. Jacques Zoon has made various recordings for Philips, Decca, Deutsche Grammophon, Vanguard Classics, Koch Schwann, Canyon Classics, NM Classics, and Fidelio. He has recorded the Mozart flute concertos with Alain Lombard and the Orchestre de Bordeaux. In 1997, with pianist Bernd Brackman, he was awarded an Edison Prize for their album of contemporary Dutch repertory for flute and piano. Mr. Zoon maintains an active interest in the mechanical aspects of the flute and has published his findings on making technical improvements to the instrument. He was a Professor of Flute at the Rotterdam Conservatory from 1988 to 1994 and in 1994 became Professor of Flute at Indiana University in Bloomington. He now holds that same position at Boston University and at the New England Conservatory of Music. Mr. Zoon's first appearances as a concerto soloist with the Boston Symphony were in February 1999, when he performed Mozart's Flute Concerto No. 1 in G under Seiji Ozawa's direction.

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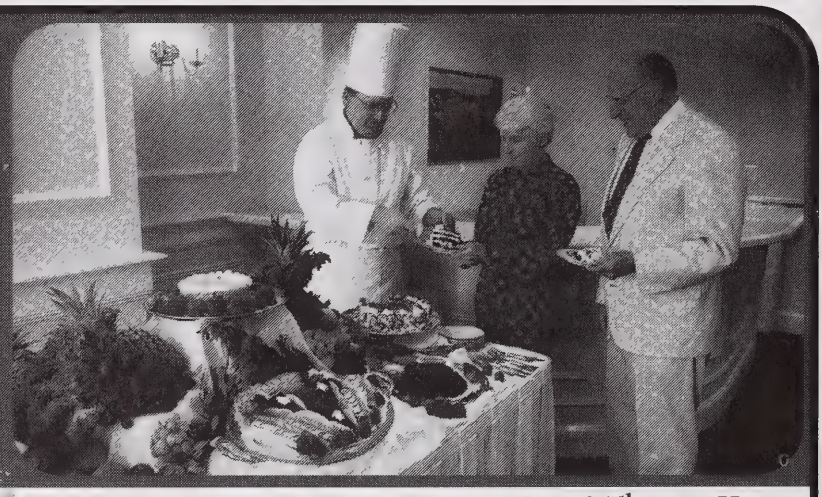
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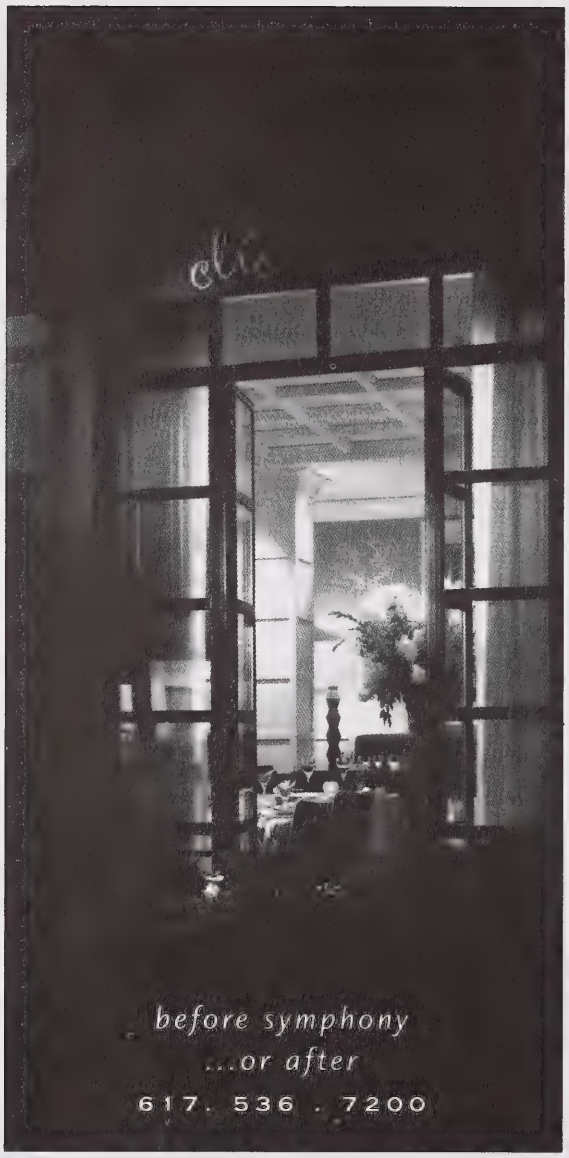
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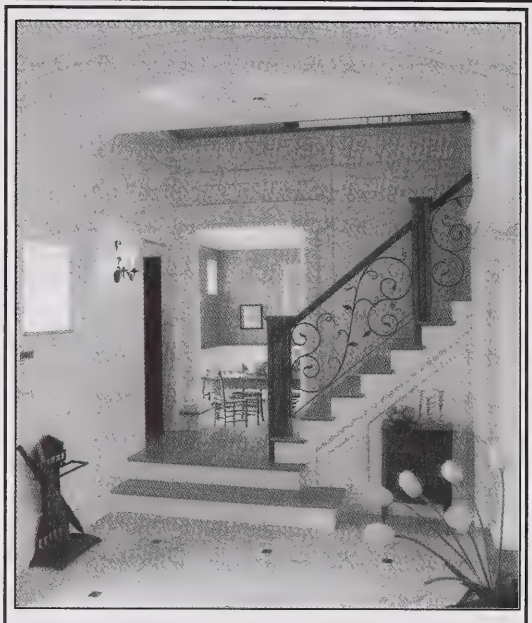
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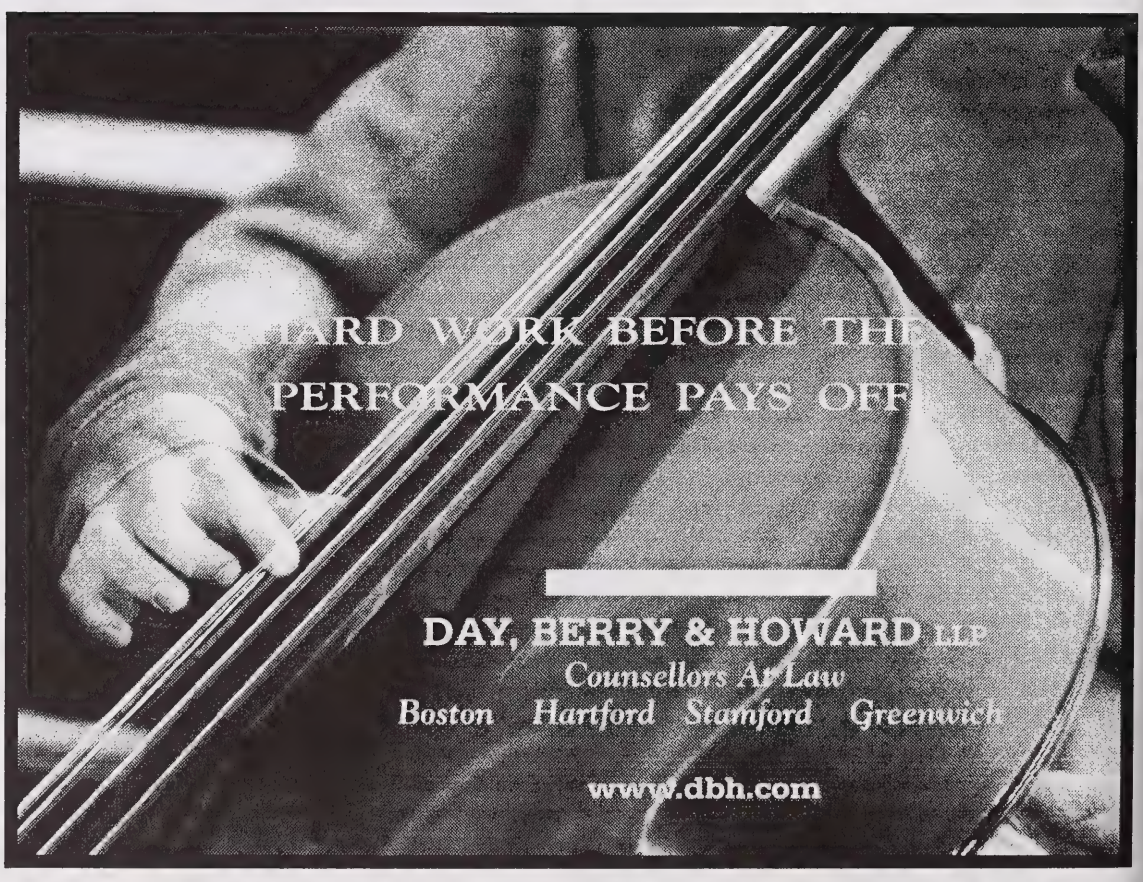
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The Boston Symphony Orchestra has developed a broad spectrum of highly regarded youth education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's Youth Education programs include:

· 16 Youth Concerts conducted by Keith Lockhart. This program includes offering free admission to disadvantaged students in the Boston Public Schools

· A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into a performing arts institution

· A "Godparent" program, through which BSO players "adopt" and teach at 11 Boston schools on a regular basis

· Days in the Arts (DARTS), a summer camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the chance to immerse themselves in the arts participating in the rich cultural resources of the beautiful Berkshires.

· Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In the communities of Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion professional development programs for teachers.

The BSO gratefully acknowledges the following donors for gifts of $2,500 or more to BSO Youth Education and Outreach programs made between September 1, 1999, and August 31, 2000.

For more information, contact Elizabeth P. Roberts, Director of Individual Giving, at (617) 638-9275.

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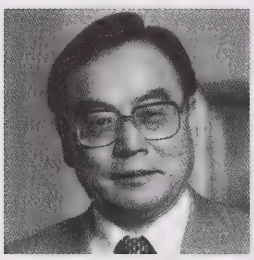
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For more information, contact Patricia Kramer, Associate Director, Corporate Programs, at (617) 638-9475.



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EMC² where information lives

The Boston Symphony Orchestra is a true New England treasure, and the talent of its musicians should be experienced by everyone. EMC Corporation is pleased to have a part in bringing the magic of the BSO to young people and their families in Boston and throughout the state. We hope these events will instill in us an interest and a love of music and remind us all of the rich artistic and cultural diversity that makes Massachusetts a great place to live and do business.



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Now in our 25th year of partnership with the Boston Symphony Orchestra, WCVB-TV Channel 5 is pleased to celebrate and support one of the world's most distinguished music organizations and its historic halls. Our collaboration features stirring performances as well as stories about the orchestra's important contributions to the community in televised programs such as "POPS! Goes the Fourth," "Holiday at Pops" and "Salute to Symphony." WCVB proudly shares one of our city's premier treasures with viewers in New England and across the country, and looks forward to the next quarter-century of partnership in great music.



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Four Seasons Hotel Boston has been very proud to support the Boston Symphony Orchestra for over ten years. The Boston Symphony has established a tradition for presenting world class music while simultaneously bringing the magic of music to our city's children. The Boston Symphony Orchestra truly is the cornerstone of the rich cultural life we enjoy. Four Seasons proudly acknowledges the impact the Boston Symphony Orchestra has had in enhancing the city, and we look forward to continuing our partnership in the years to come.



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AT&T congratulates the BSO on the centennial anniversary of Symphony Hall—an event that highlights a century of outstanding musical performances by one of the world's premier arts organizations. AT&T is pleased to continue its long tradition of support for the BSO by extending the Language of the 20th Century concert series for a fourth season. This series celebrates the landmark compositions, as well as new works, commissioned and given their world or U.S. premieres by the BSO in Symphony Hall since the middle of this past century.



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The support provided by members of the Business Leadership Association enables the Boston Symphony Orchestra to keep ticket prices at accessible levels, to present free concerts to the Boston community, and to support education and outreach programs. The BSO gratefully acknowledges the following companies for their generous annual Corporate Programs support, including gifts-in-kind.

Within each category, companies are listed alphabetically. This list recognizes cumulative contributions of $2,000 or more made between September 1, 1999, and August 31, 2000. Bold type indicates donors who have contributed $25,000 or more.

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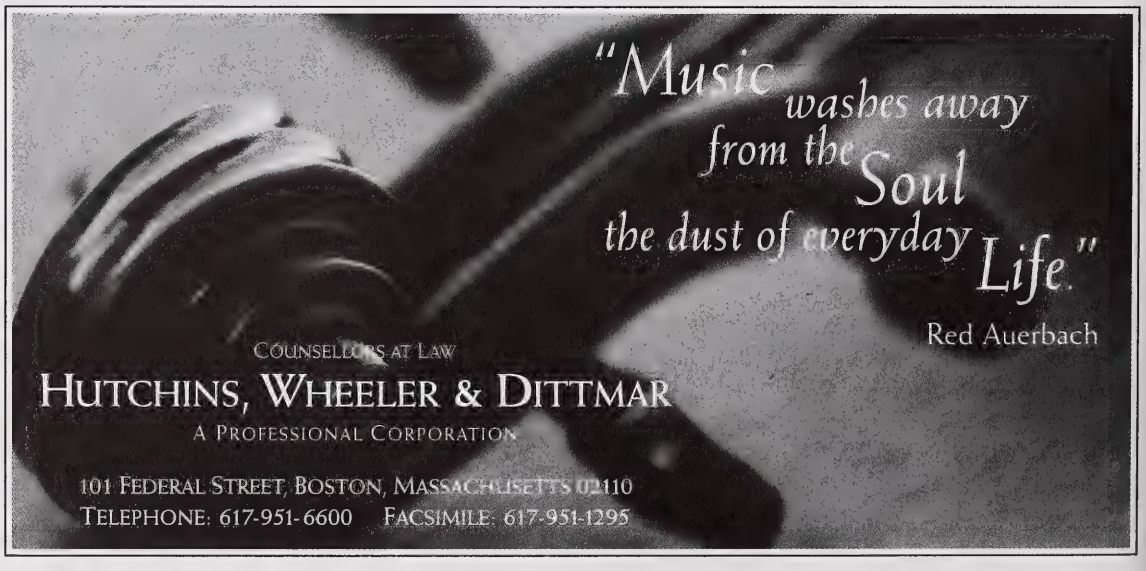
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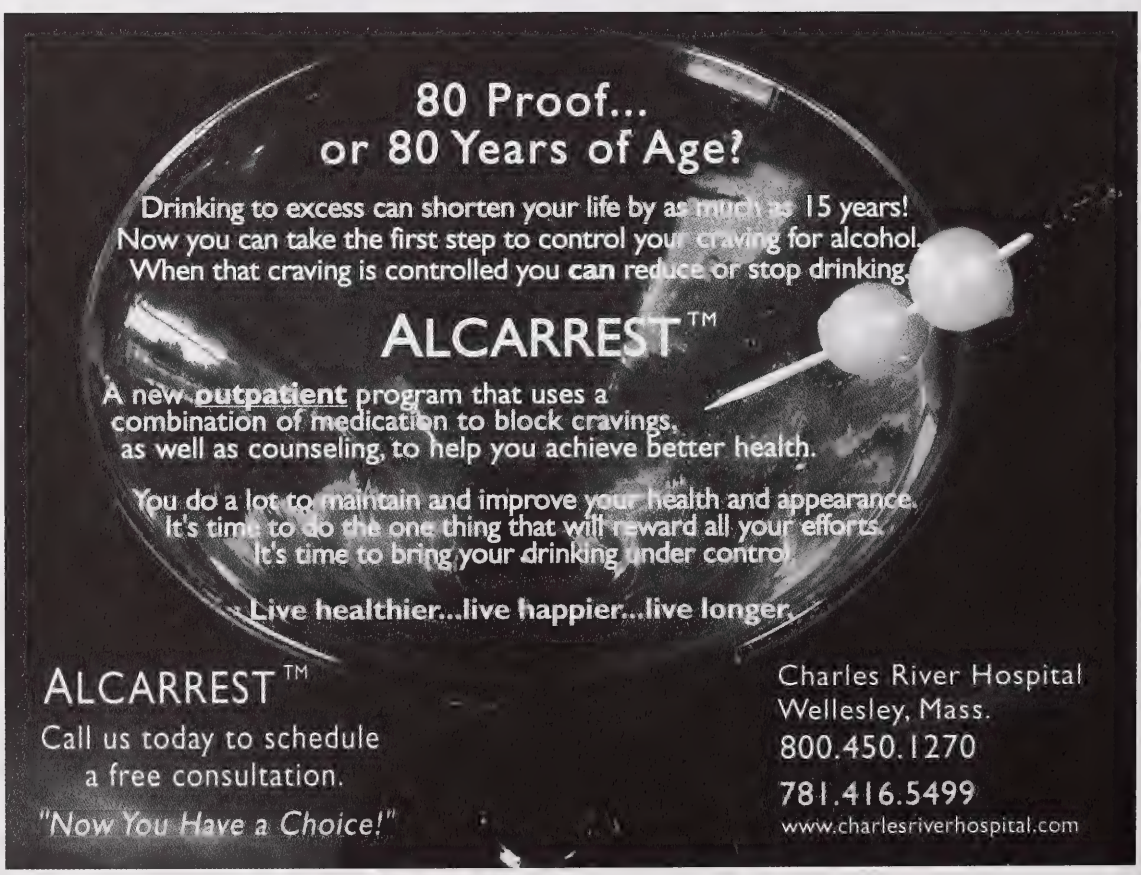
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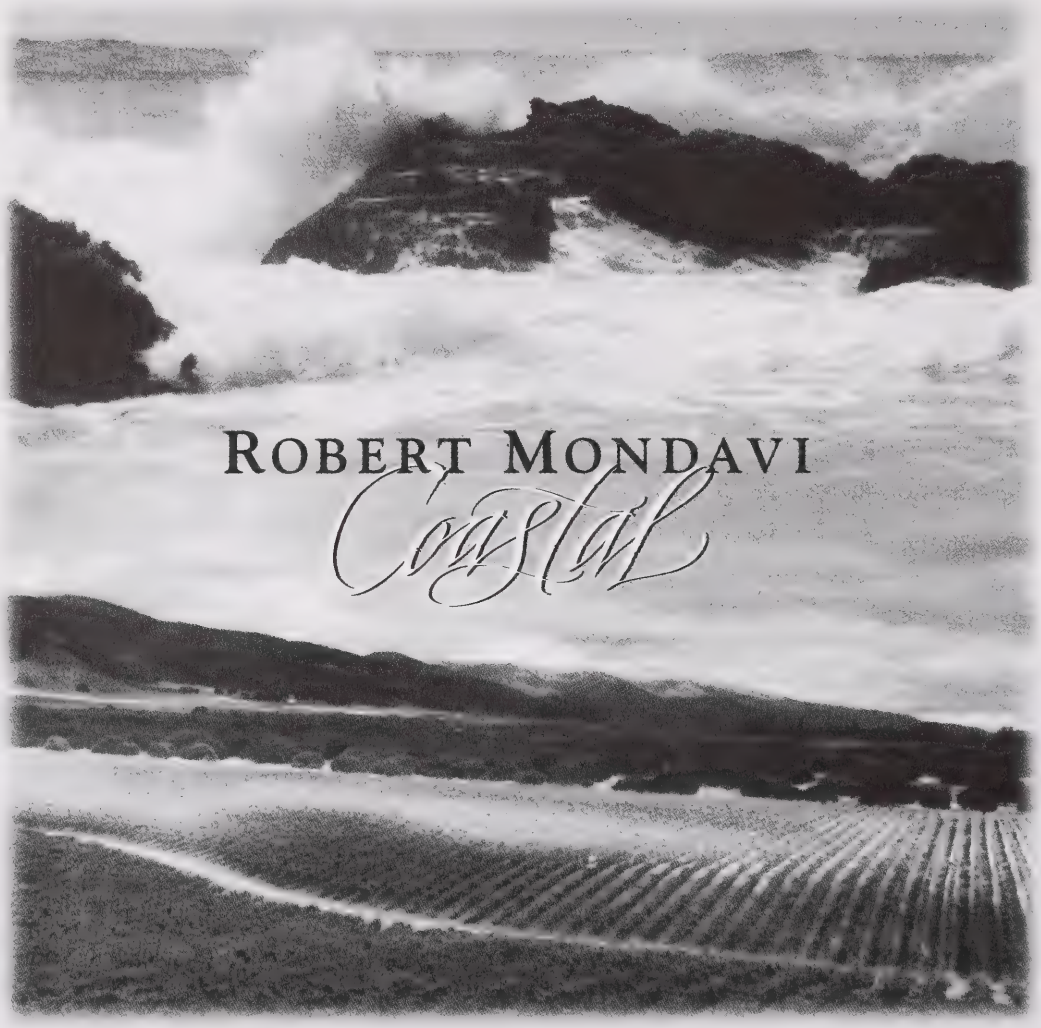
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NEXT PROGRAM. . .

Friday, March 16, at 8
Saturday, March 17, at 8
Tuesday, March 20, at 8

Pre-Concert Talks
by Harlow Robinson

BERNARD HAITINK conducting

MARTINŮ — *Fantaisies symphoniques* (Symphony No. 6)

Lento – Allegro – Lento
Allegro
Lento –Allegro

MOZART — Violin Concerto No. 4 in D, K.218
(March 16 and 17 only)

Allegro
Andante cantabile
Rondeau: Andante grazioso

FRANK PETER ZIMMERMANN

STRAVINSKY — Suite from *Pulcinella*
(Tuesday, March 20, only)

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

A protégé of Brahms, Dvořák worked mainly within Viennese traditions, though a strong sense of his Czech heritage led him to use folk materials in many of his works, including his Eighth Symphony, given its American premiere by the Boston Symphony in 1892. Dvořák's countryman Bohuslav Martinů fled an increasingly unstable wartime Europe in 1941 for the United States, where Serge Koussevitzky became one of his strongest supporters. Having previously written two symphonies for Koussevitzky, he wrote his Sixth Symphony, entitled *Fantaisies symphoniques*, on a commission from Charles Munch for the BSO's seventy-fifth anniversary. It received its world premiere performances here in 1955.

On Friday and Saturday next week, German violinist Frank Peter Zimmermann joins Bernard Haitink and the orchestra as soloist in Mozart's lyrical D major violin concerto. On Tuesday, Mr. Haitink leads a performance of Stravinsky's Suite from *Pulcinella*. Written at Diaghilev's request for the latter's Ballets Russes in 1920, *Pulcinella* capitalized on a vogue for Baroque music in ballets, the impresario having provided Stravinsky with Baroque-era scores that were supposedly by Pergolesi (though many were not). Stravinsky's charming treatment of this material displays his typically inventive way with orchestration and rhythm.

COMING CONCERTS . . .

PRE-CONCERT TALKS: Note that this season the BSO offers pre-performance talks in Symphony Hall prior to *all* BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Friday Evening—March 16, 8-10:10
Saturday 'B'—March 17, 8-10:10

BERNARD HAITINK conducting
FRANK PETER ZIMMERMANN, violin

MARTINŮ	*Fantaisies symphoniques* (Symphony No. 6)
MOZART	Violin Concerto No. 4 in D, K.218
DVOŘÁK	Symphony No. 8

Tuesday 'C'—March 20, 8-10:05

BERNARD HAITINK conducting

STRAVINSKY	Suite from *Pulcinella*
MARTINŮ	*Fantaisies symphoniques* (Symphony No. 6)
DVOŘÁK	Symphony No. 8

Thursday, March 22, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—March 22, 8-9:45
Friday 'A'—March 23, 1:30-3:15
Saturday 'B'—March 24, 8-9:45

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAVINSKY	*Symphony of Psalms*
RAVEL	*Daphnis et Chloé* (complete)

Programs and artists subject to change.

Wednesday, March 28, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—March 29, 8-10:05
Friday 'B'—March 30, 1:30-3:35
Saturday 'A'—March 31, 8-10:05

INGO METZMACHER conducting
JOSHUA BELL, violin

WEBER	Overture to *Oberon*
MENDELSSOHN	Violin Concerto
HENZE	Symphony No. 8
STRAUSS	*Don Juan*

Wednesday, April 11, at 7:30 p.m. (Open Rehearsal)
Thursday 'C'—April 12, 8-9:55
Friday 'B'—April 13, 1:30-3:25
Saturday 'B'—April 14, 8-9:55

ANTONIO PAPPANO conducting
YEFIM BRONFMAN, piano

WALTON	*Scapino* Overture
SIBELIUS	Symphony No. 7
BRAHMS	Piano Concerto No. 1

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THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

FOR INFORMATION ON SPECIAL CENTENNIAL EVENTS throughout the community and at Symphony Hall, please call (617) 638-9424.

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $3.25 for each ticket ordered by phone or over the internet.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Cohen Wing entrance on Huntington Avenue on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and, this year, unique gift items inspired by the Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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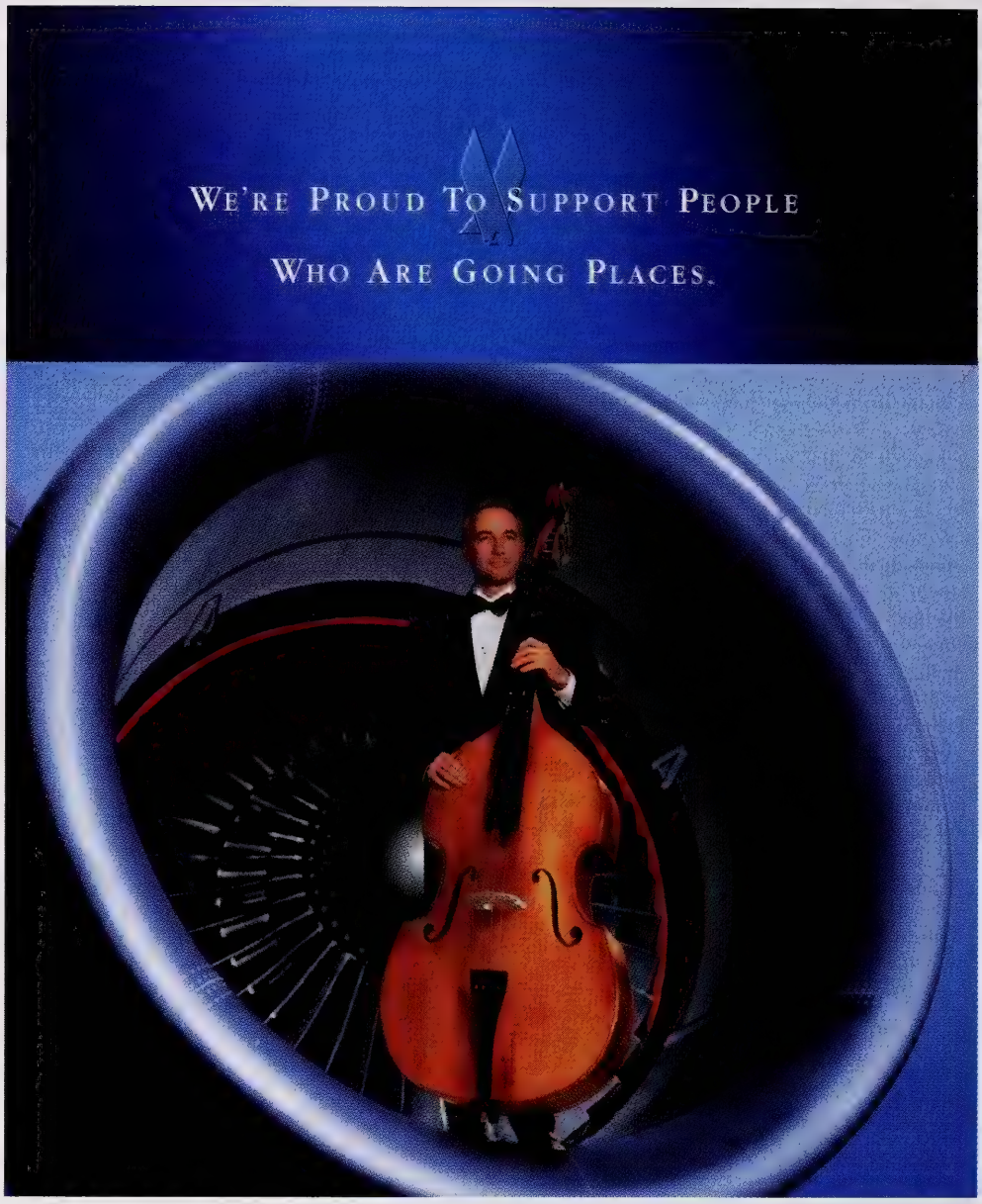
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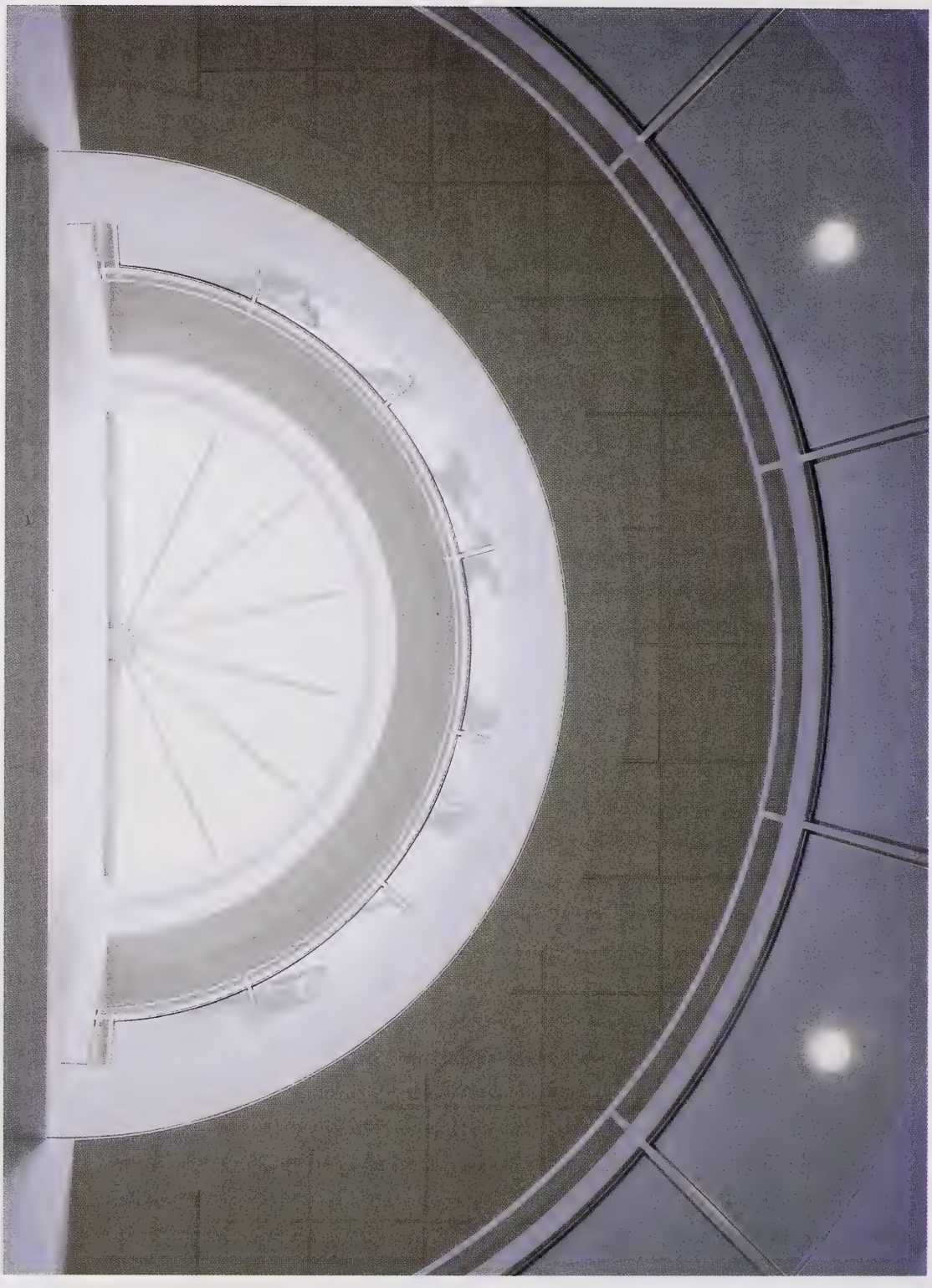
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CHAMBER PRELUDE I
Saturday, March 10, at 6

COMMUNITY CONCERT VI
Sunday, March 11, at 3, at
Wiggins Auditorium, City Hall, Peabody
This concert is made available free to the public through the generosity of State Street Corporation.

FENWICK SMITH, flute
TAMARA SMIRNOVA, violin
CAROL PROCTER, cello
TATIANA YAMPOLSKY, piano

MARTINŮ — Trio for flute, cello, and piano
Poco allegretto
Adagio
Andante—Allegretto scherzando

BRAHMS — Sonata No. 2 in A for violin and piano, Opus 100
Allegro amabile
Andante tranquillo—Vivace di più—Andante
Allegretto grazioso (quasi Andante)

Bohuslav Martinů (1890-1959)
Trio for flute, cello, and piano

In a little town named Polička, north of Brno and east of Prague in what's now called the Czech Republic, Bohuslav Martinů's father was the Town Watcher, living in a tower in the St. James Church, responsible for winding the church clock, tolling the bells, and keeping lookout for fires such as the one that had destroyed the town center in 1845. Bohuslav was born in the tower and, being a sickly child, rarely left it in the first six years of his life. Although his talent was recognized at an early age, Martinů was a disappointment in his formal musical training. He learned his craft by performing in the violin section of the Czech Philharmonic, becoming familiar with an expanded European repertoire that included the music of Debussy and Stravinsky. A move to Paris in 1923 broadened his horizons and increased his sphere of musical acquaintance; in his first years there he studied privately with Albert Roussel. Ultimately he became one of the most important Czech composers, behind only Dvořák, Smetana, and Janáček in stature.

The first few decades of his career resulted in a prodigious number of compositions in all genres. Martinů's eclecticism, talent, and constant production of new works eventually began to coalesce into a definite and identifiable style, which could be described superficially as neoclassical with a Bohemian accent. In the late 1920s he began to base his work on Baroque models, developing clarity of texture and formal solidity in tandem with a Czech folk-music rhythmic and melodic vitality. In 1939, the Third Reich blacklisted Martinů because of his efforts assisting artist-refugees from his homeland, which had been annexed by the Germans. When the Nazis approached Paris in 1940, Martinů and his wife had to flee. It was only after several months of transience in southern Europe that they were able to make their way to the United States, arriving in New York in March 1941. The negative effect of this displacement for the shy Martinů, who spoke virtually no English, would have been much greater had not Serge Koussevitzky approached him almost immediately with a commission that became Martinů's Symphony No. 1. Koussevitzky also provided him with a teaching post at Tanglewood in the summer of 1942. Martinů maintained a relationship with the BSO until his death in 1959.

Martinů wrote his Trio for flute, cello, and piano in 1944. The work is in three movements totaling just under twenty minutes. In its rhythmic vitality and melodic contours we can readily hear elements of folk music, while the instrumental colors reflect his time in Paris. The light first movement, Poco allegretto, shows Martinů's method of spinning his music out from scale fragments or other simple motifs. The Adagio's stately proceedings are chorale-like, growing in chromatic range and contrapuntal activity as the movement progresses. The third movement, Andante—Allegretto scherzando, is virtually a piece in itself. With a flute soliloquy as prelude, the movement begins and ends brightly but contains at the center its own miniature slow movement.

—Robert Kirzinger

Johannes Brahms (1833-1897)
Sonata No. 2 in A for violin and piano, Opus 100

Some composers have maintained that the violin is the instrument that comes closest to reproducing the singing quality of the human voice. Whether or not Brahms

ever espoused this view, his violin sonatas give tacit assent: they are among the most lyrical of all his chamber compositions, and the first two, at least, emphasize this fact by actually quoting from his own Lieder.

Brahms spent the summer of 1886 in the splendor of Switzerland, on the shores of Lake Thun, a place that proved to be so congenial to his mood that he returned for the two following summers. His first stay saw the completion of three chamber works: the second cello sonata, Opus 99, the second violin sonata, Opus 100, and the third piano trio, Opus 101. The first and last of these were ardent and dramatic in character, but the violin sonata sings throughout, maintaining a relationship between violin and piano strikingly analogous to that between voice and piano in the songs.

Moreover, what the violin sings in the sonata was familiar enough to Brahms: he had already used versions of these melodies in some songs—later to be published as Opus 105—that had been sung to him by the mezzo-soprano Hermine Spies on a visit to Thun that summer. The first of these, *Wie Melodien zieht es mir*, which compares love to a melody running through one's mind, appears quite clearly as the second theme of the first movement. The second song, *Immer leiser wird mein Schlummer*, grows to a climax on the words "If you want to see me again, come, oh come soon." This phrase grows from an idea that reappears at the opening of the sonata's last movement. It doesn't matter whether Brahms intended us to recognize such similarities (or even if he was aware of them himself), but their presence highlights the stylistic character of the sonata. The first movement is by no means devoid of drama, but it keeps breaking out in echoes of song. The second movement alternates, in a manner Brahms often liked to do, both slow and fast sections and a play between major and minor. The finale offers a melody of idyllic serenity opposed by occasional clouds.

—Steven Ledbetter

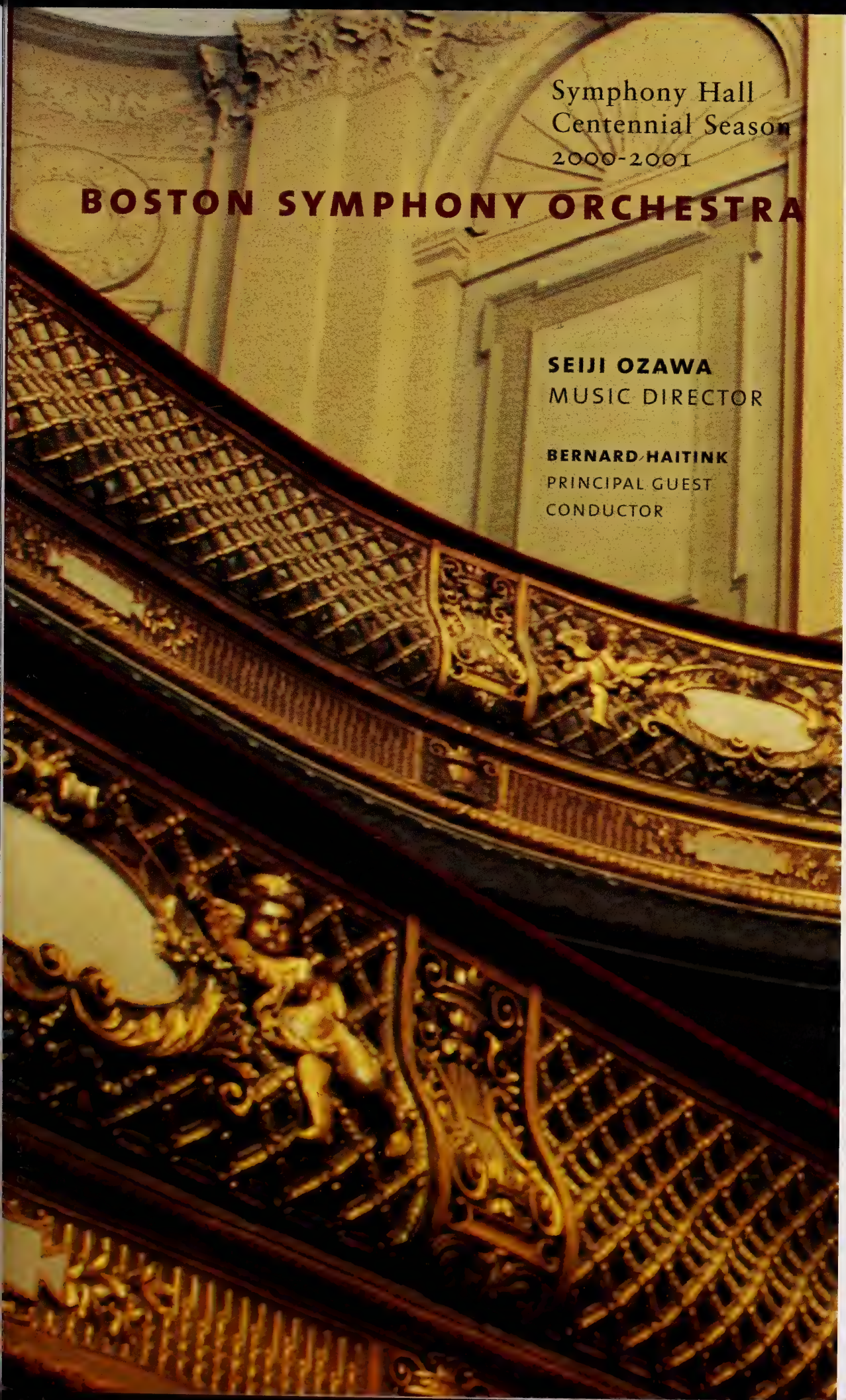
A member of the Boston Symphony Orchestra since 1978, flutist **Fenwick Smith** has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen years a member of the contemporary music ensemble Boston Musica Viva. He is a member of the Boston Chamber Music Society and the Mélisande Trio. Mr. Smith's annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. His wide-ranging discography include world premiere recordings of music by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Rorem, and Reinecke. Recent compact discs include music of Daniel Pinkham on Koch International, music of Ned Rorem on Etcetera, and music of John Harbison on Archetype Records. A native of Medford, Mr. Smith graduated from the Eastman School of Music, where he studied with Joseph Mariano, and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus. Mr. Smith worked for twelve years for Verne Q. Powell Flutes, Inc., and plays a Powell flute of his own construction. More recently he finished renovating the former Masonic Temple in Roslindale as a commercial recording studio.

Born in 1958 in Siberia, **Tamara Smirnova** is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Con-

servatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops, and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

Cellist **Carol Procter** joined the BSO in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the Boston Symphony she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center and was a participant during the 1969-70 season in the Boston Symphony Orchestra's cultural exchange program with the Japan Philharmonic. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

A Russian pianist of Armenian origin, **Tatiana Yampolsky** began her musical studies at five and made her debut at twelve, at the Large Hall of the Moscow Conservatory. She graduated with honors from the Moscow Conservatory, where she studied with the prominent Soviet pianists Yakov Flier and Dmitry Bashkirov, receiving her degree in both concert performance and piano teaching. Ms. Yampolsky performed in concerts throughout the Soviet Union, playing in recitals, with orchestra, and for Moscow Broadcasting. Since emigrating to the United States she has performed in many recitals and concerts; she has also appeared as soloist with such orchestras as the Boston Pops Orchestra and the Atlantic Symphony of Canada, and been pianist with the Boston Symphony Orchestra. In addition to her concert career, Tatiana Yampolsky has taught at Harvard University, the Longy School of Music in Cambridge, and MIT, as well as privately.



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This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

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BSO

Boston Symphony Chamber Players at Jordan Hall, Sunday, April 1, at 3 p.m.

The Boston Symphony Chamber Players continue their 2000-01 season at Jordan Hall at the New England Conservatory on Sunday, April 1, 2001, with a program including Haydn's Divertimento in E-flat for horn, violin, and cello, Hob. IV:5, Harold Shapero's String Quintet, and Beethoven's Quintet in E-flat for piano and winds, Opus 16, with guest pianist Lee Luvisi. Tickets at $28, $21, and $16 may be purchased through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. On the day of the concert, tickets are available only at the Jordan Hall box office.

The Chamber Players' Jordan Hall series will conclude on Sunday, April 29, with a program featuring a new work by Osvaldo Golijov, Beethoven's String Trio in G, Opus 9, No. 1, and Stravinsky's Suite from *L'Histoire du soldat*. Tickets for this concert are also on sale now.

AT&T Sponsors "The Language of the Twentieth Century"

Symphony Hall, home to the Boston Symphony Orchestra since 1900, is where the orchestra has built its reputation as a champion of new music, through world premieres and through the American premieres of some of this century's great musical works. To mark the centennial of Symphony Hall this season, the BSO continues to revisit its musical legacy through "The Language of the Twentieth Century," a special program sponsored by AT&T to survey some of the masterworks that have helped build the orchestra's reputation, and to introduce new works from today's leading composers. Over the years, the BSO has commissioned and/or premiered more than 350 works since Symphony Hall opened its doors a century ago. Given its world premiere by the BSO in January 1955, Martinů's *Fantaisies symphoniques* (Symphony No. 6) is the eighth work to be performed this season as part of the "Language of the Twentieth Century" series, previous works having included John Corigliano's Symphony No. 2 in its world premiere performances, Osvaldo Golijov's *La Pasión Según San Marcos* and Arvo Pärt's *Como anhela la cierva* in their first United States performances, Prokofiev's Violin Concerto No. 1, Stravinsky's Concerto for Piano and Winds and *Four Norwegian Moods*, and Copland's Concerto for Piano and Orchestra. The season will also include Stravinsky's *Symphony of Psalms* and Hans Werner Henze's Symphony No. 8.

Parking Near Symphony Hall: A Note to Our Patrons

The BSO has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. As a special benefit, guaranteed, pre-paid parking is available to subscribers who attend evening concerts. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

With Thanks

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitali-



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ty of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO has also been the beneficiary of project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the "Save America's Treasures" fund and the federal highway department. We are extremely grateful to the Massachusetts congressional delegation, especially Senator Edward M. Kennedy and Congressmen John Joseph Moakley and Michael E. Capuano, and their outstanding staffs in Boston and Washington, for sponsoring legislation supporting the BSO and its mission. If you would like to join us in thanking our state or federal elected officials for their role in furthering the mission of the BSO, or would like information on how you can help support public funding for the arts, please contact Jo Frances Kaplan, Director of Foundation and Government Support by phone at (617) 638-9462 or via e-mail at jfkaplan@bso.org

BSO Members in Concert

The New England Brass Band under its music director, BSO bass trombonist Douglas Yeo, will give a concert on Friday, March 23, at 7:30 p.m. in the Robert-Dubbs® Auditorium at Brookline High School. Brett Baker, principal trombone of the Black Dyke Band in England, is the featured guest soloist in a program that also includes Vaughan Williams's original composition for brass band, *Henry the Fifth*. Tickets are $10 ($7 for students); proceeds benefit the Brookline High School Performing Arts Department. For more information call (617) 713-5216 or visit the "Concerts" section of the New England Brass Band website at www.newenglandbrassband.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble continues its 2000-01 season with a program including Boccherini's Quintet for Guitar and Strings, Scott Wheeler's *Shadow Bands* for string trio, and string quartets by Beethoven and Bartók on Friday, March 23, at 8 p.m. at the Peabody Essex Museum in Salem. The performers are Sharan Leventhal and Victor Romanul, violins, violist James Dunham, guitarist Anthony Weller, and Mr. Miller. Tickets are $20, with discounts for students and seniors. For more information call (617) 964-6553.

The Walden Players perform Mozart's String Quintet in B-flat and Brahms's String Sextet in E-flat on Friday, March 23, at 8 p.m. at the Longy School of Music, 1 Follen Street, Cambridge. The players include BSO members Nurit Bar-Josef and Alexander Velinzon, violins, Burton Fine, viola, and Andrew Pearce, cello, with violist Christof Huebner and cellist Susannah Chapman. For more information call (518) 781-4816.

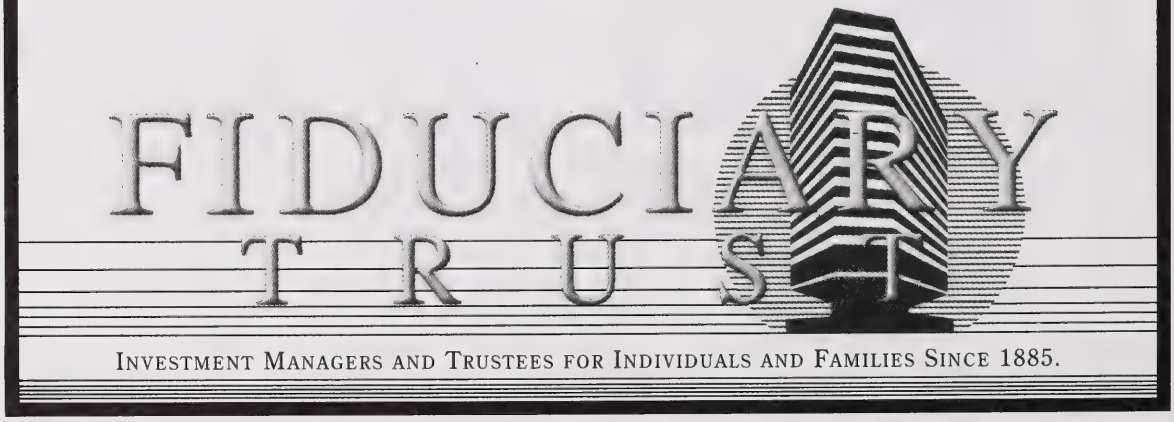
Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season in Symphony Hall. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. This week, Harlow Robinson of Northeastern University discusses Martinů, Mozart, Stravinsky, and Dvořák (March 16, 17, 20). As March continues, Jessie Ann Owens of Brandeis University (March 22 rehearsal and concert) and Ellen Harris of MIT (March 23, 24) discuss Stravinsky and Ravel; and John Daverio of Boston University discusses Weber, Henze, Mendelssohn, and Strauss (March 28 rehearsal, 29, 30, 31).

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SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where Mr. Ozawa has also played a key role as both teacher and administrator at the Tanglewood Music Center, the orchestra's summer training academy for young professional musicians. In 1992 he co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



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Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami
*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
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°*On leave*

Celebrating the Symphony Hall Centennial From the Stage...

Seiji Ozawa — First Impressions

What is the expression in English—you can't judge a book by its cover? I tell you why I say this: The first time I conducted in Symphony Hall was in 1968. I had already conducted at Tanglewood, but this was my first invitation to Boston. My wife and I came from Toronto, where I was music director, and we had to bring our dog, a Yorkshire terrier.



Constantine Manos

The only hotel that would take us was what is now the Eliot, at the corner of Massachusetts and Commonwealth avenues. It was pretty bad then. At least I could walk to the hall, I was told.

The first morning I had a shock. I started to walk, and I saw some very strange, very dirty shops; bad Chinese restaurants even I wouldn't go in, strange people too. When I got closer to this big brick building at the end of Mass. Ave., I decided it couldn't be Symphony Hall. You know, I had some fantasy about it: Symphony Hall must look very fancy, with a nice sign, but I saw nothing. So I asked, and found out, yes, this was it. I walked in and went upstairs. I remember there was a big welcome, and I felt very happy.

The next thing I remember is standing on that amazing stage. The hall looked so beautiful to me. I could feel so much dignity and tradition. But nothing prepared me for the sound of the Boston Symphony— so warm, and clear, and effortless. I am convinced that what we know as the "Boston Symphony sound" has been created by these acoustics. The orchestra never has to force or push. The sound just flies.

I fell in love then, and have been ever since. It's true. I think about what genius it was, at the beginning of that new century, to have made this hall. How brave it was, too. I wonder what it was like to see it being built. How huge it must have looked, and what a risk it must have seemed like. Would it work? Would it sound right? Would it be full? Who could imagine how lucky I would be, how lucky all of us are, to live in such a place?

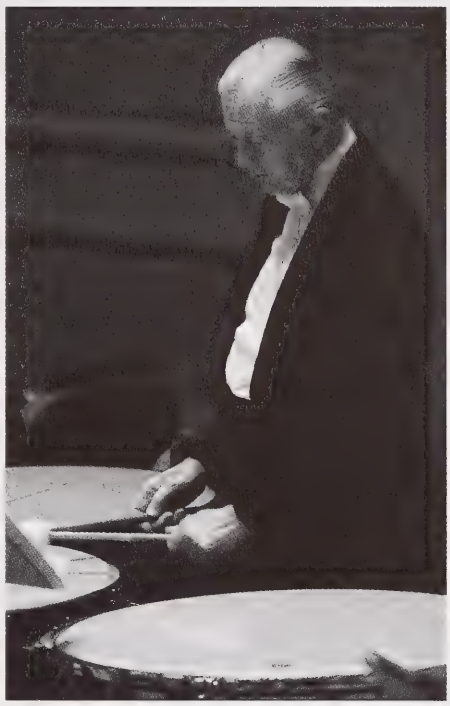
Symphony Hall spoils one in such a way that every other hall in the world seems inferior. The only other hall that comes close is Vienna's; both have a similar feel. There is a warmth to the sound, which, along with the beautiful blend from one side of the stage to the other, makes it extremely easy to play here. One never feels the need to force; and, sitting sometimes at the very side of the stage, it is never a struggle to hear what is sounding on the opposite side. I sometimes connect with one of the bass players when they play something interesting which catches my attention from across the stage. This is rare in other halls.

—Bonnie Bewick
BSO violinist

The Symphony Hall "impressions" by Seiji Ozawa, Everett Firth, and John Williams are taken from *Symphony Hall: The First 100 Years*, a large-format book of photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, *Symphony Hall: The First 100 Years* is available in the Symphony Shop.

Everett Firth — A View from the Stage

I have spent most of my life, and all of my musical life, within the confines of Symphony Hall. It is simply the finest hall in the world in which to create great music.


Constantine Manos

Since my instruments (timpani) remain onstage at all times, any maintenance work, changing of heads, or practicing must be accomplished onstage. To perform on this stage is to bask in acoustics like warmth from the sun. The quality of sound emanating from my colleagues can be overwhelmingly beautiful, passionate, rich, and exciting beyond words.

Even to this day, as I step onto that stage when the hall is lit but empty, the ambiance is awesome. It has a sombering greatness that defies description. When you consider all the great professionals—conductors, composers, soloists, orchestra players—who have made music in this temple, it brings shivers to your spine. The nobility of the air raises your head. If only the walls, the statues, the seats, would testify to what they have witnessed: the sounds, the temperament, the moods, the great artistry.

From my first concert to the present day, the thrill and ecstasy of the music have only increased with my knowledge of the music. I consider myself extremely fortunate for having spent my musical life in this, the world's greatest temple of music.

"Symphony Hall"—these words always resonate with wonderful music. It has seen some of the greatest moments in musical history, and playing here gives one the unmistakable feeling that this historical richness is repeating itself with every concert.

—Nurit Bar-Josef
BSO assistant concertmaster

During my boyhood in California, my parents sometimes reminisced about the heavenly sounds of the BSO in Symphony Hall. Poor and struggling students at Harvard, they could afford tickets only once in a blue moon. Perhaps because of these boyhood legends, I feel a sense of destiny about playing here. And after twenty-six years as a member of the BSO, I'm still struck by the supreme acoustical beauty of Symphony Hall, and the consummate musical attainment of my colleagues.

—Jonathan Miller
BSO cellist

What makes Symphony Hall special for me is all the people that have worked and played here. When I play on our stage, I am part of a musical legacy spanning more than 100 years and many astounding and talented careers.

—Wendy Putnam
BSO violinist

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Keith Lockhart — A Magical Place

The first time I ever saw the inside of Symphony Hall, I was standing on the podium, in 1993 during my first engagement with the Boston Pops. I had already formed an impression of it, though, sort of the way one has a feeling for any legendary place—New York City, perhaps, or the Great Wall, or the Vatican—before one ever actually sets foot there. Music is a very old-fashioned business: we still believe in legends, and fantasy, and magic.



Miro Vintoniv

Symphony Hall is the stuff of legend, to musicians throughout this country and around the world. All young musicians dream of plying their craft on the world's great stages: Carnegie Hall, the Concertgebouw and the Musikverein, and, of course, Symphony Hall in Boston, Massachusetts.

A venue is part of the performance, and it works with you and for you, or against you, or sometimes both! How wonderful it was to find out that Symphony Hall lived up to its awesome reputation. It was built to house great events, and it seems to know that and do everything it can to add to the impact of one's performance.

Symphony Hall was designed from the outset for the twin missions of its resident ensemble, the Boston Symphony and the Boston Pops. It's a multi-purpose facility that actually works! Also, I love to be in communication with the audience, and I love the fact that Symphony Hall, while by no means a small hall, seems very intimate from the stage. The audience is not divorced and distant from the proceedings, it is part of the proceedings, which is exactly how it should be.

The acoustics of Symphony Hall are so responsive that one can always play all dynamic levels without forcing the sound. Thus, one enjoys the luxury of having even a *fortississimo* that is relaxed, thereby allowing the performer to concentrate more readily on intonation and beauty of sound. Symphony Hall is unquestionably one of the greatest halls in the world.

—Chester Schmitz
BSO principal tuba

The acoustics of Symphony Hall are frequently and widely praised, but from my seat on stage in the back row of the Boston Symphony Orchestra, I am struck each day by the simple elegance of its design. The warmth of the wood and plaster, the functional utility of the original seats, the gold gilt cast iron balconies and the simplicity of the bare bulb chandeliers provide a beautiful visual accompaniment to the music one hears. In our 6000-channel universe, which seems to bombard us regularly with the bigger, flashier, and ostentatiously opulent, Symphony Hall stands like a sentinel, beckoning us as if it were saying, "I am here only to serve the music, come and listen with me."

—Douglas Yeo
BSO bass trombonist

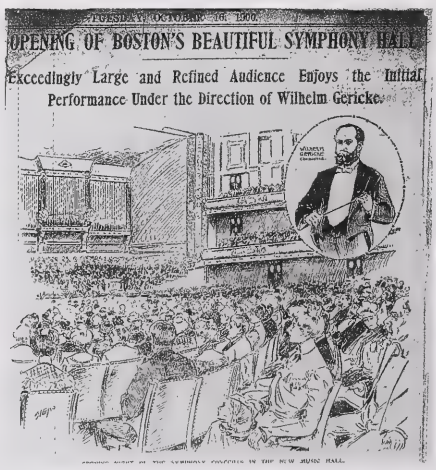
I have heard for too many years now that Boston's Symphony Hall is one of the three greatest concert halls in the world. From the perspective of a BSO bassist who has performed in all of them, I can only deduce that there must be some age-old conspiracy still at work hiding the full truth of the matter—that Symphony Hall is so clearly the preeminent hall for symphonic music in the world that it can afford to be charitable to a couple of others.

Bassists love Symphony Hall. Since our instruments directly contact the floor when we play, the response of our basses can vary enormously from stage to stage. Symphony Hall's stage floor creates a particularly resonant platform for our instruments, giving such positive feedback that we never feel the need to force our sound. In addition to the richly resonant stage floor, the hall itself supports and sustains lower frequency tones better than any other hall I've ever played in. It is reassuring to know that even in the loudest *tutti* passages the contribution of the double basses will always be heard in Symphony Hall.

—James Orleans
BSO double bassist

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL
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The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

Also available in the home version.



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– Rich Warren,
Chicago Tribune

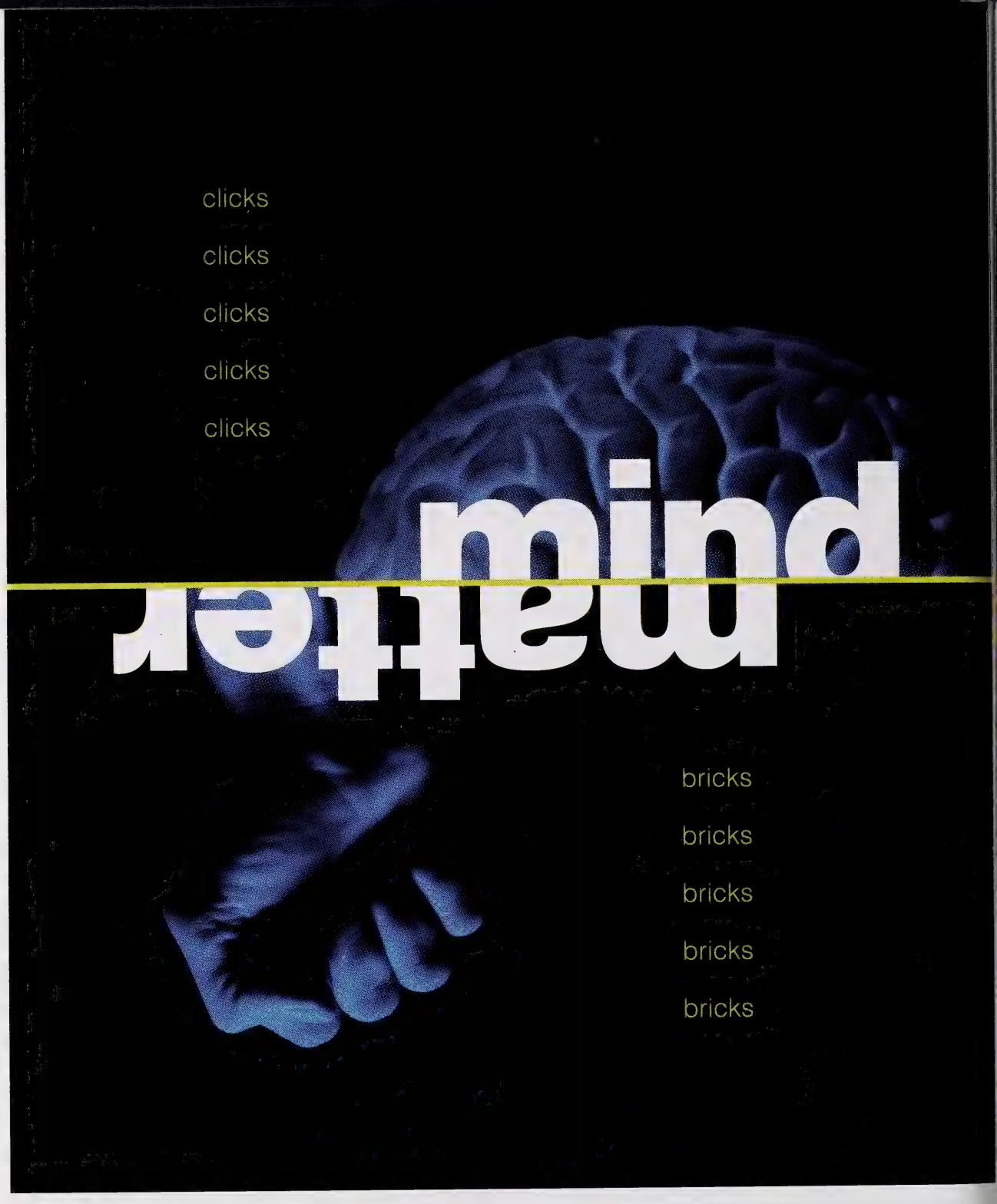
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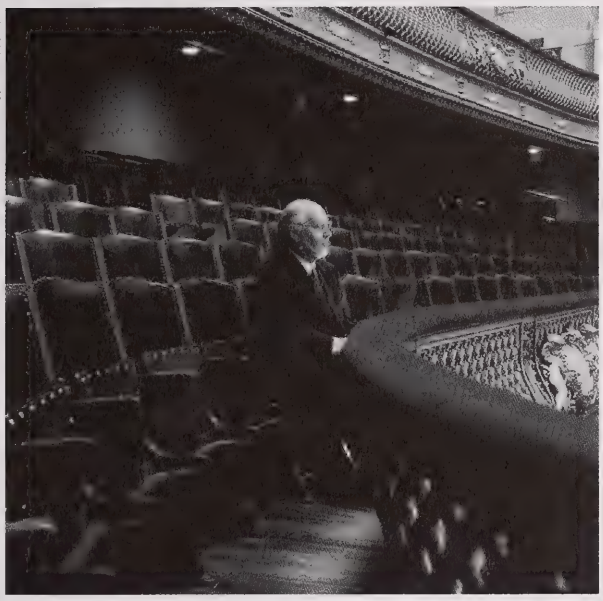
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John Williams — Symphony Hall in the Dark

The surest way to commune with the spirit of Symphony Hall is to sit in it, late at night, alone in the near dark, when it's lit by a single worklight on the stage. This is a unique experience, available only to a privileged few, but it is one that I've relished many times—and is one that I'm happy to speak about.



Len Rubenstein

Quite often after concerts, while waiting to go home, I wander into the hall to stop and ponder and, most of all, to listen. The time is typically about an hour or so after the end of a concert, not long after the hall was filled with people—all playing, singing, listening, and applauding, and sometimes even standing and cheering in the balconies.

I sense that I can still hear echoes of what transpired in the hall earlier that evening, and the sound is not faint—it's actually quite loud! It's as though the hall has a memory bank that stores in the molecules of its walls all of the sounds it creates with the orchestra and the audience.

Both the immediate and distant past seem to live in this place. I wonder what the walls might "remember" of Koussevitzky or Prokofiev, or what they might tell us about Stravinsky's visit or Rachmaninoff's sound. All of these wonders seem to be mysteriously and magically stored here. I like to think that the seats, walls, and floors of the hall are all distant cousins of the wood vibrating in our violins, violas, and basses, and that they all conjoin to make each concert a kind of "celebration of the trees," whose spirit carries the message of the music to us. In this way, the hall functions as an equal partner with the instruments themselves, performing its wonders again and again as it tirelessly aids us in our quest to "apprehend the transcendent."

My memories of Symphony Hall go back to a time when I was just big enough to see over the second-balcony rail. When I was a kid growing up in Medford, my parents had a pair of seats for a Tuesday-night series. From time to time, when one of them couldn't come, they would bring me along, so it was here that I had my initiation into the marvels and mysteries of music. I recall in particular a concert led by Charles Munch, which he closed with a characteristically hair-raising performance of Ravel's *La Valse*. There was a palpable exhilaration in the air as the audience made its way down the stairs—total strangers were exchanging comments and grinning ear-to-ear at one another, as strangers will do when they have been united in an extraordinary experience.

At the time, of course, I took Symphony Hall for granted—it was the only concert hall that I knew. In the meantime I have found for myself what has often been said before: in all the world there are but a handful of acoustic spaces comparable to Symphony Hall.

—Fenwick Smith
BSO flutist

arrangement *1:* an adaption
of a musical composition
by rescoring *2:* the act
of placing things into
proper order and correct
or suitable relationship

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BERNARD HAITINK conducting

MARTINŮ — *Fantaisies symphoniques* (Symphony No. 6)

Lento – Allegro – Lento
Allegro
Lento –Allegro

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Bohuslav Martinů
Fantaisies symphoniques (Symphony No. 6)



Bohuslav Jan Martinů was born in Polička, east Bohemia, on December 8, 1890, and died in Liestal, Switzerland, on August 28, 1959. He completed his Sixth Symphony, Fantaisies symphoniques, *in 1953, having begun work on it as early as April 25, 1951. The score is dedicated to Charles Munch and to the Boston Symphony Orchestra on the occasion of its seventy-fifth anniversary. Munch conducted the world premiere performances in Symphony Hall on January 7 and 8, 1955, also leading performances that month in Hartford, New London, New York, and Washington. It received the New York Critics Circle Award as the "best new orchestral score" heard in New York that year. Munch's subsequent Boston Symphony performances of the work between March 1956 and March 1966 included numerous out-of-town performances as well as performances at Tanglewood in July 1956 and August 1962. The only BSO performances since Munch's were led by Roger Norrington in January 1992, as part of a program commemorating the hundredth anniversary of Munch's birth. The score calls for three flutes and piccolo, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, tam-tam, and strings.*

Bohuslav Martinů has the distinction of having lived the first twelve years of his life high in a church tower, where his family had an apartment that permitted his father to function as the lookout for Polička (literally "little fields"), the country town in the Bohemian-Moravian highlands of Czechoslovakia where many generations of the Martinů family had lived since the fifteenth century. Frail and shy as a boy, Martinů began taking violin lessons from a local tailor, Josef Černovský, around the age of six. His talent was such that Černovský soon placed him first in a student quartet and then in the local string orchestra. By age fourteen he became the leader of the Polička String Quartet. But Černovský also encouraged the young prodigy's interest in composing, and, before he turned twelve, Martinů had already produced a string quartet entitled *Tři jezdci* (*The Three Riders*), the earliest of his surviving compositions. Such talent, of course, could not for long remain within the fortified confines of a small town, and by 1907 Martinů, with considerable help from the local townsfolk, ended up with his mother in Prague, where he proved to be a mediocre student at the renowned conservatory there, failing the examinations the first time around. Nothing, however, seemed to stop his creative energy, and by the time he left his native land for Paris in 1923, this prolific composer, who would eventually put together a catalogue of close to 400 works, had already produced a good third of his total output.

In Paris, with its intense and often radical life in all the arts, Martinů was able to cultivate his cosmopolitan inclinations in music, even though his work would remain imbued throughout his life with the music of his native Czechoslovakia. Already strongly influenced by Debussy, Roussel, and Richard Strauss, Martinů would, in Paris, also fall under the spell of Igor Stravinsky. The composer's change of venue seemed if anything to spark further his creative spirit: his stay in Paris not only produced a large number of instrumental works but also ten operas and eight ballets. But, as the threat of Hitler became more and more ominous, Martinů's efforts in Paris on behalf of his native Czechoslovakia got him blacklisted by the Nazis, and when Germany occupied France, Martinů and his wife were forced to flee the country in 1940 for the United States, which they didn't reach until 1941 after spending nine months as homeless refugees.

Scarcely had the composer settled in the United States, mostly in and around the New

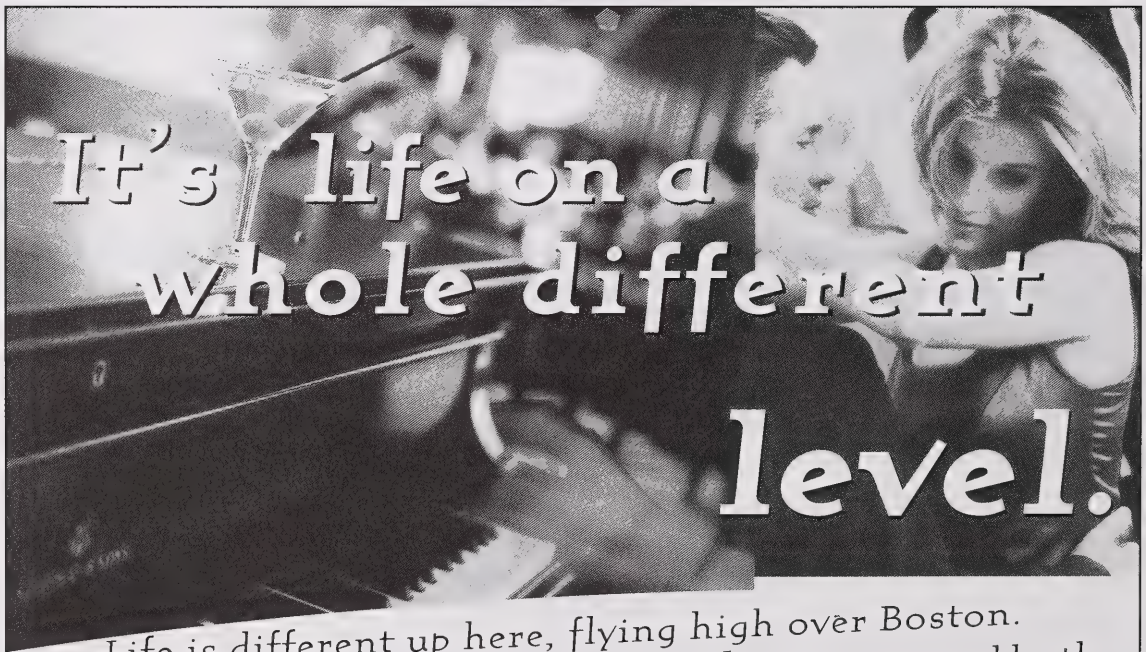
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York City area, when he received, at the beginning of 1942, a commission from the Koussevitzky Foundation for an orchestral work in memory of the great conductor's wife. That work turned out to be Martinů's First Symphony, premiered by the Boston Symphony under Koussevitzky on April 13, 1943. One can only speculate as to why Martinů, who had written numerous instrumental compositions in the "classical" modes, including five string quartets and a number of *concertante* works, waited until his fifty-first year to tackle the symphony successfully, although he had abortively tried his hand at it in 1912, and, in 1928, had composed a work entitled *La Symphonie* (premiered in December that year by Koussevitzky and the Boston Symphony) that he later retitled *La Rhapsodie*. Once the fire was lit, however, Martinů set about composing symphonies with a vengeance, turning out one a year through 1946, with Koussevitzky and the Boston Symphony likewise giving the premiere of the Third, along with several other of the composer's works. Another symphonic hiatus followed, and, one more time, it was broken by a Boston Symphony commission, this one in 1951 via the new music director, Strasbourg-born Charles Munch, for the orchestra's seventy-fifth anniversary. The work became Martinů's Sixth (and last) Symphony, to which he eventually gave the French title *Fantaisies symphoniques*—for good reason.

Unlike the first five symphonies, which the prolific composer dashed off in fairly short order, the Sixth took Martinů more than two years to complete, during which time he eliminated, among other things, three pianos originally included in the instrumentation. In its final version, the work fully lives up to its conception as a series of "symphonic fantasies": rarely has a composition designated as "symphony" hinted quite so strongly at the broad outlines of the classical symphonic form while rendering all but unfathom-

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Charles Munch and Bohuslav Martinů discussing the upcoming premiere of the "Fantaisies symphoniques" in January 1955



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able the relationships between its series of apparently unrelated fragments that are almost never allowed to gather more than a few moments' momentum. According to the composer's friend and early (1961) biographer Miloš Šafránek, Martinů used the words "chaos" and "without form" in describing this three-movement work, although he also noted that "something holds it together, I don't know what, but it has a single line and I have expressed something in it." One thing that certainly holds the symphony together is a rather morbid, four-note, chromatic motif initially suggested, at the outset of the first movement, by the muted trumpet over a very gloomy, cluster/chromatic buzzing in the strings and flute. After the music unexpectedly pauses on a major chord, the solo cello then presents the motif in its full-blown version, which contains the same four notes (F-G-flat-E-F) as the principal motif of fellow countryman Antonin Dvořák's *Requiem*, composed the year Martinů was born. The inversion of this motif returns a step lower (E-flat-D-E-natural-E-flat) to open the last of the symphony's three movements.

In many ways the Martinů Sixth Symphony is a work of paradoxes. Throughout the symphony the composer, time after time, builds up what seems to be an inexorable momentum that, instead of leading to the expected climax, frequently breaks down into wispy fragments of instrumental and rhythmic color. The first movement seems well on its way to casting a pall of gloom from start to finish only to disperse the clouds momen-



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From a letter of Martinů's sent to John N. Burk, former longtime Boston Symphony program annotator, regarding why he gave his Sixth Symphony the title "Fantaisies symphoniques":

The creation of a piece of music goes through many metamorphoses. Sometimes it is a long way from the composer's first idea to the composer's realization. The idea remains germinating for years, and suddenly one day it pushes itself into the mind of the composer, almost ready to be written. All the changes of the first impulse and all the other elements suddenly take their place in the integrated formation of the idea. But still the creative problem is not finished: then comes the daily work and with it many difficulties which must be solved before the end is reached.

So when you ask the composer to talk about his work for a program, he is often reluctant and even embarrassed, and he usually tries to avoid doing so. Often the first impulse is already far away, or there are too many of them to enumerate. They may be a part of the composer's private life which he does not like to speak of, or perhaps he does not know how far it is connected with the piece, because the real musical problem takes the place of many other things, which means more than the change of feelings.

To come to my "FANTAISIES," there is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing up gives the melody a sudden life. So I had the intention to write for him a symphony which I could call "Fantastic"; and I started my idea in a big way putting three pianos in a very big orchestra. This was already fantastic enough, and during work I came down to earth. I saw it was not a symphony but something which I mentioned before, connected with Munch's conception and conducting. I abandoned the title and finally I abandoned also my three pianos, being suddenly frightened by these three big instruments on the stage.

I called the three movements "FANTAISIES," which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera "JULIET," which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory.



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tarily with a major-mode, folk-like theme in the strings whose Bohemian cheerfulness is quickly sabotaged by a return to some pretty solid dissonances before the theme vanishes altogether, only to return, after a strange violin solo over percussion and pizzicato strings, to suggest something akin to the first movement's recapitulation, save that the material from the post-introduction Allegro never returns. The scherzo second movement follows something of a similar pattern, with the folkish second theme, more ambiguous in its major/minor configuration than its first-movement counterpart, that climaxes in perhaps the single most characteristic figure in Martinů's music, a two-chord, step-down progression often referred to as a "Moravian cadence." Functioning not as a traditional cadence but as a harmonic motif, this figure turns up so often in the composer's work that it must be considered as something of a signature. And, in a remarkable piece of synchronicity, the final third of the scherzo reaches a ferocious climax on a four-note motif that perfectly transposes the autobiographical D-S-C-H (German notation for D-E-flat-C-B) motif found in certain works by Shostakovich. Although the motif first appears in Shostakovich's 1947-48 Violin Concerto, that work was not premiered until 1955, while the Tenth Symphony, which also contains the motif, likewise received its first performance after Martinů had completed his *Fantaisies symphoniques*. In fact, the D-S-C-H motif appears in Martinů's work at least as early as the 1943 Concerto for Two Pianos and Orchestra.

Martinů often hinted that his *Fantaisies symphoniques* contained some sort of hidden "program," although he never revealed what this might have been. Several of the work's elements, however, provoke speculation, including the quotation, in the finale, from the composer's 1936-37 opera *Juliette,* based on Georges Neveux's play *La Clef des songes* (*The Key to Dreams*), composed and premiered around the time when the composer had entered into a short-lived but apparently passionate relationship with a composition student named Vítěslava Kaprálová, who died at the age of twenty-five in 1940. The Moravian cadence also plays a prominent role in this opera. The *Juliette* reference and several others, including from his own *Field Mass* (1939), certainly lead one to suspect autobiographical underpinnings in the work similar to the ones found, say, in Shostakovich's Eighth String Quartet from 1960. One also wonders whether the disquieting timbres, not unlike the swarming of bees, that open the first and second movements of the Sixth Symphony might be a recreation of "strange buzzing" (Šafránek) Martinů heard in his head for years following a near-fatal fall from a balcony in 1946, when he was teaching at Tanglewood. (This suggestion may seem less outrageous when one remembers that Martinů's fellow Czech Bedřich Smetana incorporated into his 1876 string quartet *From My Life* the ear-ringing that led to his deafness.) And while the overall tone of the *Fantaisies symphoniques* is not quite as dark as, say, that of the 1938 Double Concerto for Two String Orchestras, Piano, and Timpani or of the 1944 Third Symphony, the bracketing of the Sixth Symphony with the dreary motif (and its inversion) from Dvořák's *Requiem* seems to look backward into the tragedy of the war years as well as forward to the composer's demise. Charles Munch premiered the *Fantaisies symphoniques* with the Boston Symphony Orchestra on January 7, 1955. Four and a half years later, on August 28, 1959, Bohuslav Martinů died of cancer in a Swiss sanatorium.

—Royal S. Brown

Royal S. Brown is an internationally known scholar and writer who has written and lectured extensively on music, film, and film music. A teacher in the City University of New York and the New School University, he is also music editor of *Fanfare* magazine and is heard frequently on National Public Radio.



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About the First Performance of Martinů's "Fantaisies symphoniques"...

Martinů's "Fantaisies symphoniques" received its world premiere performances on January 7 and 8, 1955, under Charles Munch in a program that opened with the Prelude to Mussorgsky's opera "Khovanshchina," continued with Schumann's Symphony No. 4, and closed with Beethoven's "Emperor" Concerto—a program that left at least one reviewer overwhelmed by the amount of music to be digested in one sitting, but did not preclude an impressively favorable response to Martinů's new work.

Cyrus Durgin
in the
Boston Globe

According to a fairly tenable theory, music of greatest worth is not likely to be of greatest attraction when heard for the first time. The reason, of course, is that such music is usually different and startling enough to demand continuing acquaintance before the listener fully recognizes its character and value. (What really happens is that the listener has to take time in which to grow into the music.) At any rate, I hope that Martinu's "Fantaisies Symphoniques" (hereinafter termed "Symphonic Fantasies") is an exception to the rule, for upon first hearing yesterday it proved delightful and fascinating.

This is music of the highest organiza-

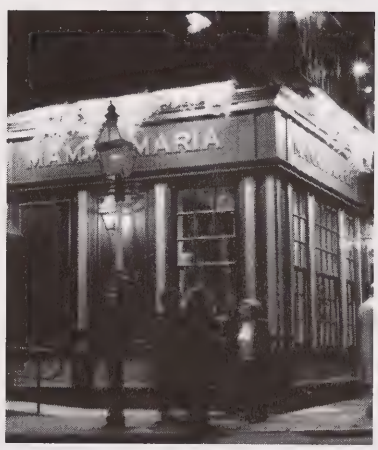


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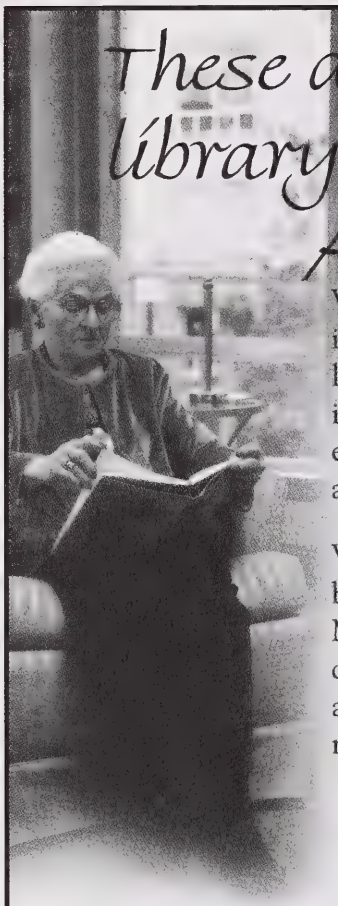


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tional skill and inventive cleverness. It is music of many facets: sweet and dissonant, tonal and with apparently combined keys; of sustained interest, large plan and no short length. It seldom gets very loud and oscillates between instrumental groups of varying size. There is a certain prevailing grandeur which indicates both technical and expressive mastery, and not the least suggestion of anything too much in the orchestration. Everything "sounds" beautifully.

At the start Martinu exhibits a remarkable theme in strings and high trumpets, muted, which makes a curious whirring sound upon closely adjacent notes, in what you might call whirling rhythm. You hear this theme entire in each of the three movements, and you hear it worked over and fragmented all through the piece and from top to bottom of the orchestra. I know of no basis for symphonic variation quite like it. It is much more than instrumental color; it is an organic part of the music.

Encore Please...

Martinu has said nothing about any specific emotional expression in the "Symphonic Fantasies," nor has he implied pictorial intent or program. But, with the capricious and frequent changes in mood, pace and manner, it suggests more than abstract musical ideas. There may or may not be a clue in the fact that upon the title page the composer wrote "New Fantastic Symphony," then crossed it out and wrote the present designation above.

I hope that this work, dedicated to Mr. Munch, who asked Martinu to compose it, and to the Boston Symphony upon the Orchestra's 75th anniversary, can be played again before this season is out. It was well received yesterday.

Tucker Keiser
in the
Boston Post

Martinu's "Fantaisies Symphoniques" or Sixth Symphony received its world premiere yesterday afternoon, performed by the Boston Symphony Orchestra and conducted by Charles Munch. In commemoration of the 75th anniversary of the founding of the orchestra, 15 works have been commissioned; this was the first to be given a public hearing. Its favorable reception by the Friday afternoon audience and its solid musical merit made its debut auspicious.

Episodic in conception, as the plural title suggests, tonally, rhythmically, and melodically the composition was given unity by very skillful craftsmanship. Achieving variety in rhythm and tonal color is not surpassingly difficult, but to achieve variety without sacrificing totality of effect is very difficult indeed. Mr. Martinu strengthened what might well have become a kaleidoscopic and unrelated series of impressions by reiteration of an easily recognizable motto-like tune and by less evident rhythmical and tonal interrelationships.

Rudolph Elie
in the
Boston Herald

In spite of the fact that all the parts of this concert were virtually perfection, the total added up to just a little too much music, a little too much at any rate to give Martinu's new symphony quite the proper climate for its first performance.

I find it difficult to appraise his Fantaisies Symphoniques on one hearing, far more so than anything I have heard in quite a while. The reason seems to be that the two outer movements of the three not only represent Martinu in a new phase but are lacking in essential contrast; in retrospect I am at a loss to recall how they differed since both consisted of contrasting fast and slow sections of similar materials and both contained the musical elements that can only be described as Martinuesque.

These elements, which suggest their origin in the pastoral reflections of Smetana, recall the sounds and scenes of the countryside. The opening bars themselves set an atmosphere of remoteness, or rural nostalgia in the distant, muted trumpets, the murmuring of the flutes, the shimmering of the strings. This presently culminates in a faster section filled with sudden and often violin sound effects, and thereafter, with occasional recollections of the pastoral qualities, it is kaleidoscopic and even fantastic in character.

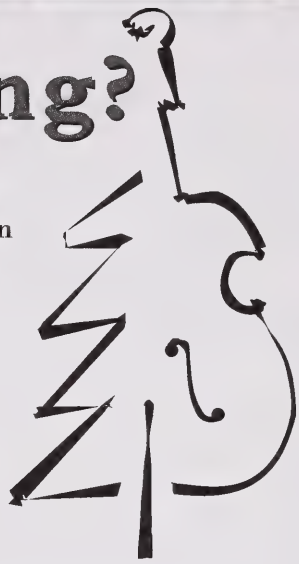
The inner movement develops more comprehensibly, but the kaleidoscopic quality returns in the last movement to fully justify the title of the work. It is certainly filled with fancies, some of them of a remarkable effect and power.

Martinu's new phase here is a return, or at least a backward look, to impressionism but impressionism clothed in a highly dissonant idiom. His work, heretofore, has been marked by its great linear strength, its re-

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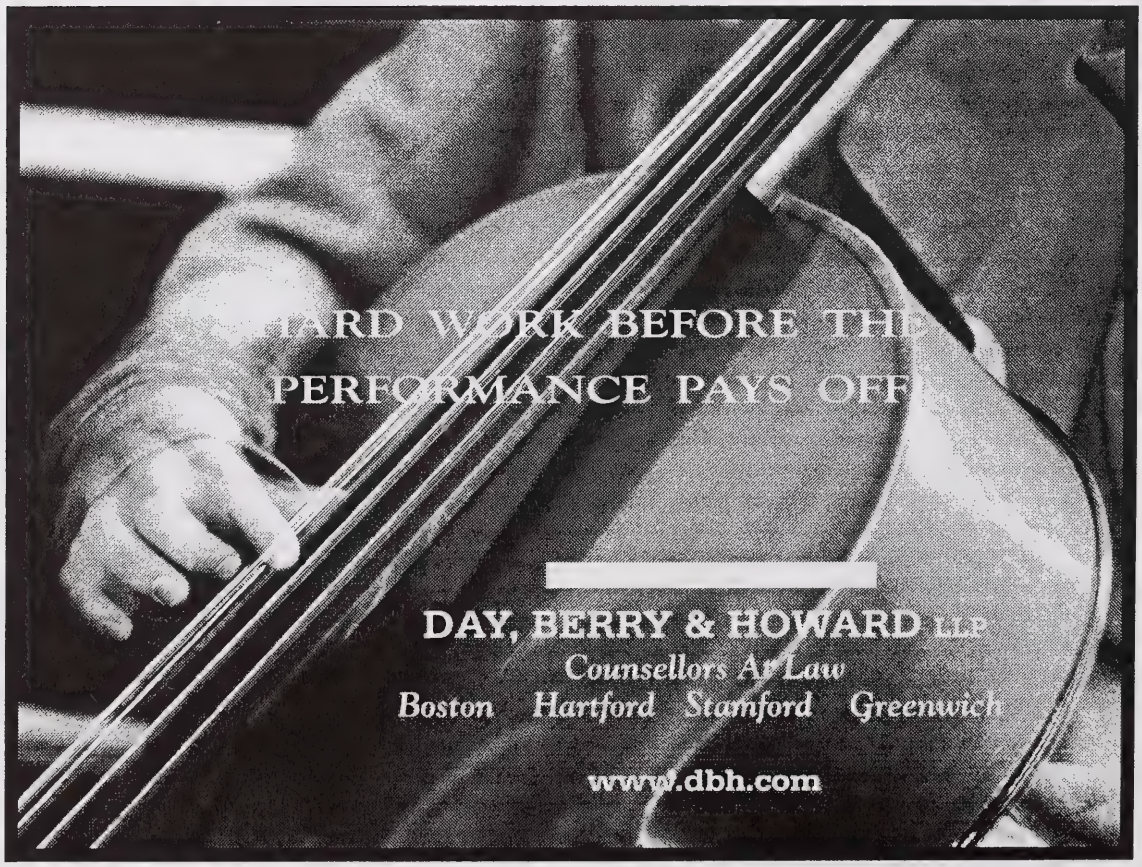
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lentless forward movement, its clean and spare counterpoint.

The Fantaisies Symphoniques, however, represents a quite different approach aside from the unmistakable hand of the composer in everything. It is a difference in form as well as musical language, too: an "episodic" quality in Martinu, whose development of form and structure has always been so firm and precise, is a novel departure. But I find myself on unsure ground now, for I retain little but a general impression of the work after but one hearing. It is on the whole a good impression (it may be said it made a good impression on the audience as well), but I would like to hear it when programmed on a less wearying program than this one was.

Harold Rogers
in the
Christian Science Monitor

Bohuslav Martinů gave us a symphonic adventure yesterday afternoon. It was his Symphony No. 6, titled "Fantaisies Symphoniques," and it was the first performance anywhere....

This three-movement work is a symphonic adventure because it boldly explores the way into areas of fantastic orchestral sounds or timbres. It picks up where Bartók left off in his Concerto for Orchestra. It constantly provides the ear with fascinating material, some of which seems to be related formally, some of which does not.

Hardly has an effect been established before another takes its place. One might think the symphony fragmentary, but it isn't. Through some mysterious process (often unexplainable by composers themselves) the fragments draw together into an organic whole....

The harmony is mostly diatonic, though occasionally we hear a discreet bit of bitonality. It is neither cacophonous nor atonal, however it may sound as such to the conservative ear. As a matter of fact, it is not articulated in any new and forbidding idiom. Martinů simply uses familiar materials in unusual ways, thus gaining a sense of originality....

The resulting applause was not large, but it had a certain urgency in it that indicated that it was more than just polite, that it contained some genuine enthusiasm. We shall indeed be fortunate if the next 14 of these commissioned works are of the same high quality and imagination. Martinů completed the work in Paris in 1953.

Martinů's Musical Language

by Royal S. Brown

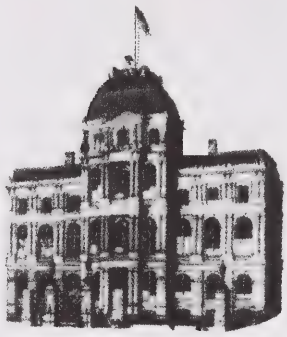
The musical style of composer Bohuslav Martinů may be one of the most difficult to pin down in all of twentieth-century music. Borrowing elements from pre-Baroque (English madrigals in particular), Baroque, Classical, Romantic, Impressionist (Debussy in particular), and modern music (via Albert Roussel, who taught him in Paris, and Igor Stravinsky in particular), not to mention jazz and the folk idioms of his native Czechoslovakia, Martinů's wide array of compositions somehow manage not to come across as eclectic. Indeed, in a large number of instances it takes no more than a few measures from any given composition to immediately identify the style as Martinů's.

A glance at the catalogue of Martinů's large number of works (383, according to the list compiled by Belgian musicologist Harry Halbreich in 1968) reveals a varied output fairly typical of the classically trained composer: operas, ballets, choral pieces (both religious and non-religious), songs, and an impressive body of instrumental works, including six symphonies, a large number of *concertante* works, duo-sonatas for various instruments (including three for cello), trios, string quartets, etc. Yet little in this impressive body of music consistently follows a particular trend, even after the composer solidified his musical vision during the Paris phase (1923-40) of his career. At first thought, for instance, one might consider Martinů to be a highly tonal composer, so often do certain passages momentarily take flight in very Czech-sounding moments of major-mode lyricism (with the melody characteristically doubled beneath at the interval of a

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sixth), and so often does he close his works and their various movements on a solidly tonal chord. With remarkable consistency, however, Martinů's moments of consonance quickly acquire, as they move forward, numerous added notes that lead the scoring into a harmonic density that often even moves beyond polytonality to something bordering on clusters. So thoroughly dissonant do long stretches in Martinů's music become that, even more so than in the works of a composer such as, say, Dmitri Shostakovich, the listener tends to lose total track of anything resembling a tonal center. Stated another way, Martinů, rather than pushing toward the limits of tonality in a systematic way, seems to base his harmonic aesthetic on a rather unmethodical, dialectical wandering between solid consonance and extreme dissonance.

One also often has the impression of Martinů as an extremely lyrical composer, and while that description totally fits the feeling one frequently has in listening to the composer's music, in many instances it does not apply to the actual nature of what seem to be themes and even melodies, which are often put together out of obsessively appearing and disappearing fragments. Certain works partially inspired by Baroque practices, such as the 1937 Concerto Grosso for Two Pianos and Chamber Orchestra, or the 1943 Two-Piano Concerto, more often than not seem to move forward almost entirely on the weight of an almost manic kinetic energy that owes a debt to Albert Roussel, but that also has something in common with the later piano concertos of Serge Prokofiev, though minus that composer's considerably broader sense of melodic flow. In Martinů's vocal works, such as the 1937 opera *Juliette*, the sung line tends to follow, à la Mussorgsky and Debussy, the contours of the language being set. But even in such an expressive—if dark—piece as the Second Sonata for Cello and Piano (1941), one of Martinů's true masterworks, one discovers, upon close listening, that, for instance, the apparently flowing opening theme is in fact a highly intricate, obsessive, almost fractionalized rhythmic interplay between the cello line and various chords in the piano. Indeed, as in Shostakovich but in a very different way, all of the components of Martinů's style, in particular motif, rhythm, instrumentation, and harmony (contrapuntal texture seems much less of a consideration in Martinů than in Shostakovich), are so thoroughly interlocked as to

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III. Scherzo: Lebhaft
IV. Langsam; Lebhaft
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MARTINU ..... Fantaisies Symphoniques (Symphony No. 6)
I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro
(First performance)

INTERMISSION

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II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

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become meaningless when considered separately.

Although strongly indebted to the classical forms and structures that show up in everything from the songs and sonatas to the symphonies, Martinů, as his career advanced, often expressed the desire to break away from what he referred to as the "geometry" of these forms and structures. *Juliette,* described by Halbreich as a "surrealist opera" constructed almost as a string of idea associations, seems to mark a turning point. Even here and later, however, a dialectical process seems to be operational: one can note an arch-like overall structure to *Juliette*, while, in a later work such as the 1953 *Fantaisies symphoniques*, one can often discern the bare outline of certain structures such as the sonata-allegro form in the first movement or the song form and Trio in the second. Yet the various sections flow from one to the next with such subtlety that the listener is not even aware that a new phase is underway. Indeed, in his manipulation of the often fragmented motivic shards that carry his music forward, Martinů seems to be moving into new territory, defined by Brian Large in his 1975 *Martinů* as follows: "With Martinů the tune is not a separate element. The three notes which generally form the motif grow, change, acquire force as the movement pushes forward until they are seen to be the very elements out of which the whole musical structure has developed." Large further suggests that "This achievement of musical unity through continuously developing motifs may well be Martinů's greatest contribution to the art of composition."

In its expressive content as well, Martinů's music rarely moves the emotions in a single direction. Passages that carry the listener forward with a seemingly inexorable momentum, for instance, suddenly collapse into wispy fragments of instrumental and harmonic color. Works that start off in apparently impenetrable gloom often, at least for brief moments, allow the sun to break through the clouds. There are exceptions, of course, most notably the unrelentingly dark Concerto for Two String Orchestras, Piano, and Timpani from 1938, in which certain passages acquire an almost terrifying intensity. Note should be made, too, of a figure that, starting with *Juliette,* seems also to function as the composer's musical signature, while perhaps evoking a passionate love affair Martinů was involved in around that time. A two-chord progression often referred to as a "Moravian cadence" (it first seems to appear in the final movement of Janáček's 1921 *Taras Bulba*), this figure can also be found, for instance, concluding the first lyrical theme in the scherzo of the *Fantaisies symphoniques* on the following chords: C-flat-D-flat-F-B-flat (with a D-flat in the bass almost two octaves below) moving to A-flat-C-natural-E-flat-A-flat, with an E-flat in the bass. Just what the composer "meant" by incorporating this musical signature into so many works is anybody's guess, but it would certainly seem appropriate to presume that the Moravian cadence stands for both the national origins of Martinů the Czech-born composer as well as, perhaps, the farthest reaches of the musician's deepest passions.

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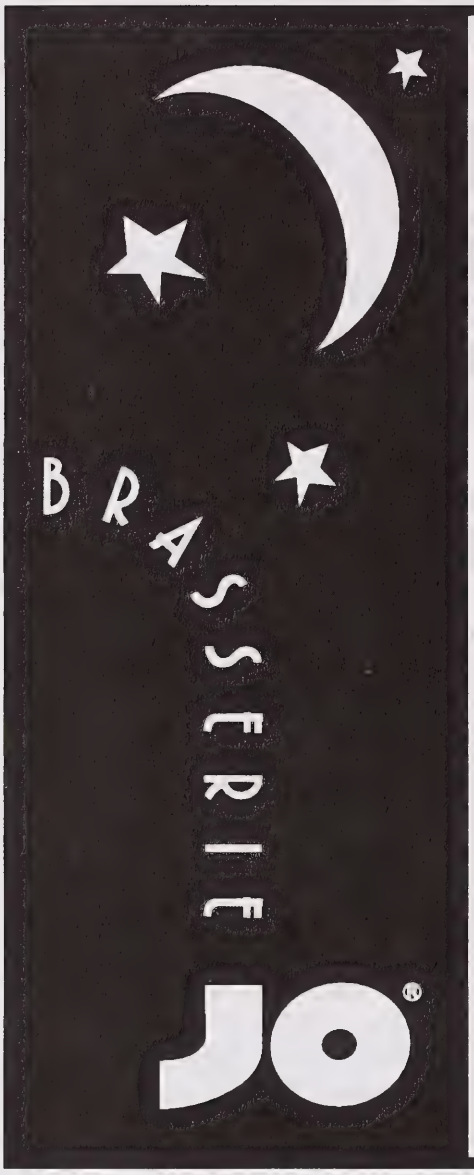


Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart composed the five violin concertos, K.207, 211, 216, 218, and 219, between April and December 1775; K.218 was completed in October and probably had its first performance in Salzburg not long afterward. The concerto was first played in Boston on February 26, 1874, by the Harvard Musical Association with soloist Camilla Urso. Max Fiedler led the first Boston Symphony performance in April 1912, with soloist Sylvain Noack. Subsequent BSO performances were led by Karl Muck (with Noack and Fritz Kreisler), Ernst Schmidt (with Noack), Serge Koussevitzky (with Samuel Dushkin, Yelly d'Aranyi, Orlando Barera, Antonio Brosa, and Jascha Heifetz), Richard Burgin (with Albert Spalding and Heifetz), Charles Munch, James Levine, Seiji Ozawa, and David Zinman (all with Joseph Silverstein), Kurt Masur (with Yuzuko Horigome), and Trevor Pinnock (the most recent Tanglewood performance, with Cho-Liang Lin in August 1989). Maxim Vengerov was featured in the most recent subscription performances, in April 1995, with Seiji Ozawa conducting. The score calls for solo violin and an orchestra consisting of two oboes, two horns, and strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer. His great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has remarked, "The proportions of obligation and investment are not easy to determine.") The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether intended for himself or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin at court was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

In any case, the five violin concertos were all composed during a single year, 1775, while Wolfgang was still concertmaster in the service of the Archbishop at Salzburg. It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later Mozart wrote a new slow movement (an Adagio in E major, K.261) to replace the middle movement of the fifth violin concerto (K.219), and Leopold



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referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.

All five of the violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and before he had developed the range of dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent a substantial development, and the last three of the five concertos have long been a regular part of the repertory. Wolfgang and Leopold both seem to have been especially fond of K.218. They referred to it as the "Strasbourg concerto," apparently because one of the tunes in the last movement was similar to a dance known as the "Ballo strasburghese." Wolfgang reported to his father that he had played it most successfully in Augsburg on October 19, 1777; "it went like oil," he wrote four days later. Earlier in the same month Leopold had written to Wolfgang of Brunetti's performance of the concerto in Salzburg. It had gone well generally, "but in the two Allegros he played wrong notes occasionally and once nearly came to grief in a cadenza." Leopold's report was, no doubt, partly informational, but perhaps he meant it also to spur Wolfgang to greater heights in his violin playing.

Compared to the earlier concertos of 1775, K.218 is much expanded in scale and in the development of concerto technique: the first appearance of the soloist following the orchestral ritornello is now more of an event, a dramatic moment like the appearance of a singer in an opera aria. Mozart's skill at projecting the solo part—using extremes of range, greater virtuosity, and modulatory exploration—brings this concerto and the one that followed it close to Mozart's mature concerto style of the following decade; the growth in his control of the medium in just a matter of months is nothing short of extraordinary.

The Andante cantabile is a lyrical instrumental aria in slow-movement sonata form for the soloist, who occasionally engages in delicious dialogue with the oboes. The final Rondeau (the French spelling is significant, suggesting a refined grace and stateliness that was swept away entirely in some of the whirlwind rondos—with Italian spelling—in the later concertos) alternates an Andante grazioso in 2/4 time with Allegro ma non troppo in 6/8. Each time the andante appears, with its measured little tune, it seems to get stuck, just before the cadence, and only a burst of the 6/8 allegro can bring the musical sentence to conclusion. The extended middle section of the movement, in gavotte rhythm, continues the "French" feeling. When the main andante theme returns twice more, Mozart provides two new "solutions" to the problem of getting unstuck and brings the concerto to a close in whimsical good humor with a fadeout to silence.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.



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Antonín Dvořák
Symphony No. 8 in G, Opus 88



Antonín Dvořák was born at Mühlhausen, Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He wrote his Symphony No. 8 between August 26 and November 8, 1889, and conducted the first performance on February 2, 1890, in Prague. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on February 26, 1892, subsequent Boston Symphony performances being led by Charles Munch (in 1951, the first BSO performances since Nikisch's in 1892!), Antal Dorati, Erich Leinsdorf, Karel Ančerl, Charles Wilson, Joseph Silverstein, Seiji Ozawa, Jahja Ling, Andrew Davis, Yuri Temirkanov, Zdenek Macal, Marek Janowski, Christoph Eschenbach, Mariss Jansons, Myung-Whun Chung (the most recent subscription performances, in November/December 1996), and James Conlon (the most recent Tanglewood performance, on July 17, 1999). The symphony is scored for two flutes (second doubling piccolo), two oboes (second doubling English horn for just three measures), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).

In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvořák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part,

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accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3000 marks for the Symphony No. 7, offers a mere and insulting 1000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.

More . . .

Two books are available in English on Martinů: Miloš Šafránek's *Bohuslav Martinů: His Life and Works*, translated by Roberta Finlayson-Samsourová (Allan Wingate, 1962) and Brian Large's *Martinů* (Duckworth, 1975). Numerous recordings have been made of the *Fantaisies symphoniques*. The premiere recording (1956) with Charles Munch and the Boston Symphony was reissued on an RCA Victor Gold Seal LP in the 1970s but has not yet come out on CD. All six Martinů symphonies have been recorded by Václav Neumann with the Czech Philharmonic (Supraphon) and by Bryden Thomson with the Royal Scottish National Orchestra (Chandos). Individual recordings of the *Fantaisies symphoniques* include Karel Ančerl's with the Czech Philharmonic (Supraphon), Jiří Bělohlávek's with Czech Philharmonic (Chandos), Arthur Fagen's with the National Symphony Orchestra of the Ukraine (Naxos), Neeme Järvi's with the Bamberg Symphony Orchestra (Bis), and Gennady Rozhdestvensky's with the USSR State Symphony Orchestra (Russian Revelation).

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The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper-Perennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). A recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes John Rosselli's *The life of Mozart* (Cambridge paperback; Berlioz, Beethoven, Debussy, Mahler, Schubert, and Strauss are among the other composers included in this series). Alfred Einstein's classic *Mozart: The Man, the Music* remains important (Oxford paperback). Michael Steinberg's *The Concerto–A Listener's Guide* includes notes on Mozart's violin concertos 3, 4, and 5 (Oxford paperback). There is a brief discussion of Mozart's Violin Concerto No. 4 in A. Hyatt King's *Mozart Wind & String Concertos* in the series of BBC Music Guides (University of Washington paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, is a particularly useful resource; this includes a chapter by Robert Levin on Mozart's concertos (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (Harper Perennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). Frank Peter Zimmermann has recorded all five Mozart violin concertos with Jörg Faerber conducting the Württemberg Chamber Orchestra (EMI). Other recordings of the Violin Concerto No. 4 include Pamela Frank's with David Zinman and the Tonhalle Orchestra of Zurich (Arte Nova, also part of a complete set), Cho-Liang Lin's with Raymond Leppard and the English Chamber Orchestra (Sony Classical), Itzhak Perlman's with James Levine and the Vienna Philharmonic (Deutsche Grammophon), and Isaac Stern's with George Szell and the Cleveland Orchestra (Sony Classical, also in a complete set).

John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The new article on the composer in the revised edition (2001) of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). Michael Steinberg's *The Symphony–A Listener's Guide* includes program notes on Dvořák symphonies 6 through 9 (Oxford paperback). Donald Francis Tovey's program note on the Eighth appears in his *Essays in Musical Analysis* (Oxford paperback). The Eighth Symphony can be heard in very good recordings by Colin Davis and the Concertgebouw Orchestra of Amsterdam (Philips), Christoph von Dohnányi and the Cleveland Orchestra (London), Rafael Kubelik and the Berlin Philharmonic (Deutsche Grammophon), Václav Neumann and the Czech Philharmonic (Supraphon), and George Szell and the Cleveland Orchestra (Sony Classical).

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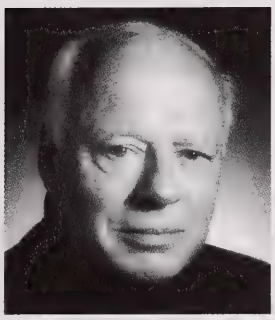
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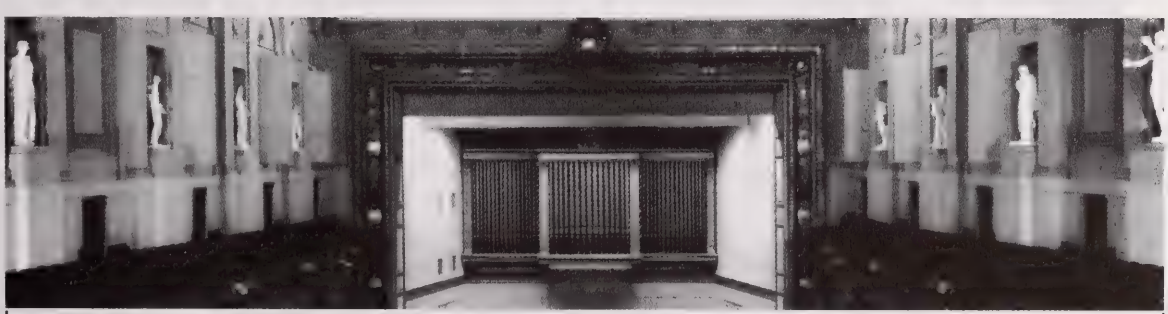

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Bernard Haitink



Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink is currently music director of London's Royal Opera, a post he will relinquish in 2002. He was previously music director at Glyndebourne (1978-88) and has conducted many operas for television and video with both companies. He has also been chief conductor from 1964-88 of the Concertgebouw Orchestra, principal conductor from 1967-79 of the London Philharmonic, of which he became president in 1990, and music director from 1994-99 of the European Union Youth Orchestra. The Royal Concertgebouw Orchestra has appointed him their Honorary Conductor—the first time such a title has been awarded in the history of that orchestra, an award made in recognition of his contributions to the orchestra since his conducting debut with them in 1956. During the closure of the Royal Opera House for renovation, Mr. Haitink conducted performances of Wagner's *Ring* in London and Birmingham, *Der Freischütz* and *Mefistofele* at the Barbican, *Don Carlos* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadlers Wells Theatre. In December 1999 Mr. Haitink conducted the gala inaugural concerts at the Royal Opera House, followed immediately by performances of *Falstaff*. Later in 1999-2000 he also conducted *Die Meistersinger von Nürnberg*. He led a new production of *Tristan und Isolde* at the Royal Opera House during the autumn of 2000 and returned there for performances of *Falstaff* in January 2001. Besides his commitments at the Royal Opera House in London, Mr. Haitink is a regular guest with the world's leading orchestras, including the Berlin Philharmonic, Royal Concertgebouw, Vienna Philharmonic, Dresden Staatskapelle, London Philharmonic, and London Symphony Orchestra. He toured with the Berlin Philharmonic throughout Europe in the summer of 2000, including concerts at the Salzburg Festival, BBC Proms, and Lucerne Festival. As principal guest conductor of the Boston Symphony he appears with that ensemble in Boston, in New York, and at Tanglewood, and will tour with them in Europe in the summer of 2001. Mr. Haitink has a distinguished recording history with Philips, Decca, and EMI. Recordings with the London Philharmonic include music of Shostakovich, Stravinsky, Elgar, and Vaughan Williams. His Concertgebouw recordings of Mahler, Bruckner, and Beethoven, and his Vienna Philharmonic recordings of Brahms and Bruckner, are internationally acclaimed. Opera recordings include *Peter Grimes* and *Don Carlos* with the Royal Opera House, *Don Giovanni*, *Così fan tutte*, and *Le*

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



Boston Symphony Hall Master Plan

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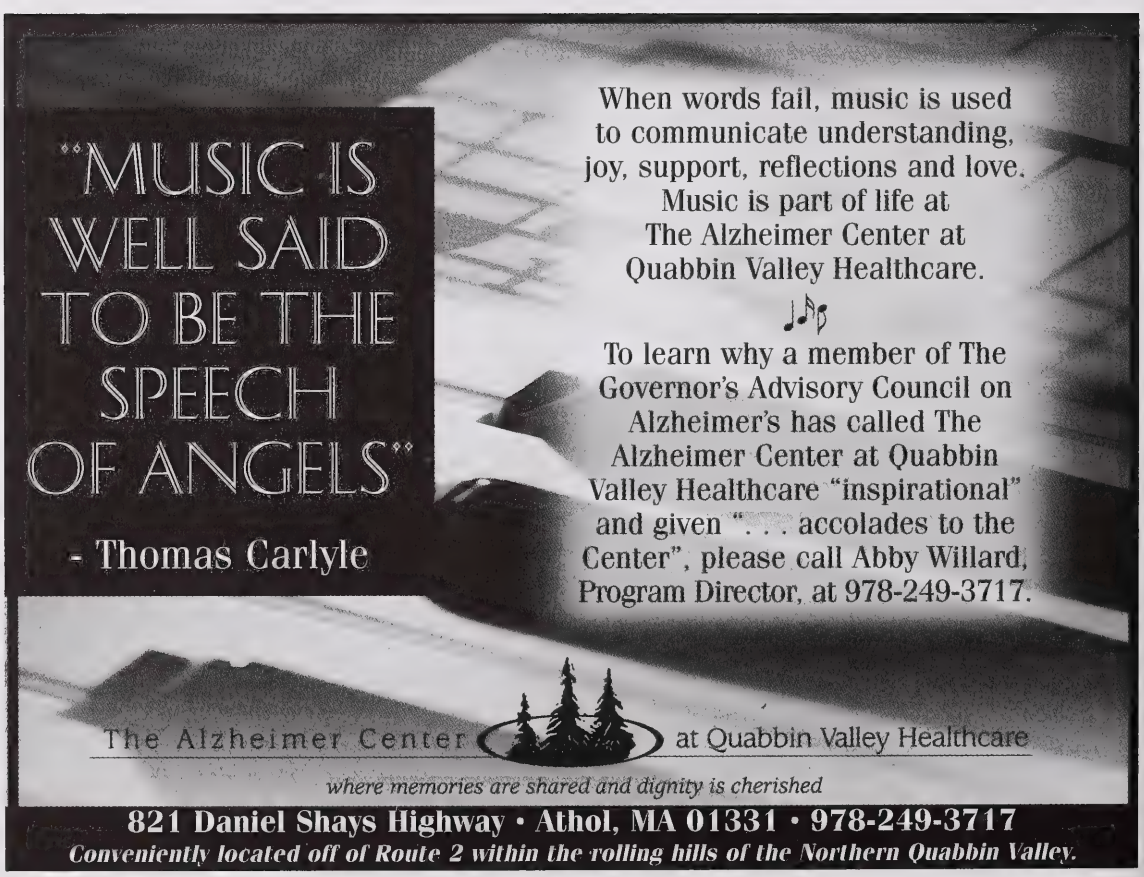
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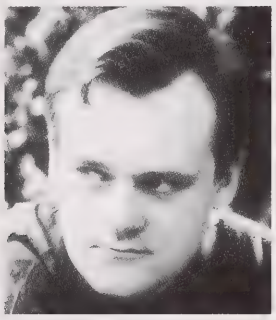
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nozze di Figaro with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *The Magic Flute*, *Daphne*, *Tannhäuser*, and Wagner's complete *Ring* with the Bayerische Rundfunk. His recordings with the Boston Symphony Orchestra include the four Brahms symphonies and music of Ravel on Philips, and the Brahms Second Piano Concerto with Emanuel Ax on Sony Classical. Bernard Haitink has received many awards in recognition of his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievement in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985. He will lead the BSO in three programs at Tanglewood this August, his first Tanglewood appearances since 1996.

Frank Peter Zimmermann

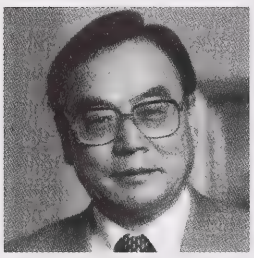


Born in 1965 in Duisburg, Germany, Frank Peter Zimmermann started playing the violin at five, making his debut in 1975. He studied with Valery Gradov at the Folkwang-Musikhochschule in Essen, receiving First Prize in the "Jugend musiziert" Competition. He continued his studies with Saschko Gawriloff at the Staatliche Hochschule der Künste Berlin and from 1980 with Herman Krebbers in Amsterdam. His orchestral and recital engagements take him to all the major concert venues and international music festivals in Europe, the United States, Japan, and Australia. He appears with the world's great orchestras and conductors and has also made extensive tours in Japan and Australia. Highlights of his current and future seasons include engagements with the Philadelphia Orchestra under Wolfgang Sawallisch, the Cleveland Orchestra under Christoph von Dohnányi, the Pittsburgh Symphony under Mariss Jansons, the Berlin Philharmonic under Zubin Mehta and Sawallisch, the Bavarian Radio Symphony under Lorin Maazel, the Royal Concertgebouw Orchestra under Riccardo Chailly, and the Dresden Staatskapelle under Giuseppe Sinopoli. In 2003 he will give the world premiere of a violin concerto by the German composer Matthias Pintscher with the Berlin Philharmonic Orchestra conducted by Peter Eötvös. Mr. Zimmerman's recitals of classical, romantic, and twentieth-century repertoire are acclaimed by press and public alike; since 1998 his regular partner has been the young Italian pianist Enrico Pace. Other regular chamber music partners are Heinrich Schiff and Christian Zacharias; with Mr. Zacharias he performed the complete Beethoven violin sonatas in Berlin, Brussels, Madrid, and at the Edinburgh Festival in the 1999-2000 season. Mr. Zimmermann was awarded the "Premio del Accademia Musicale Chigiana, Siena 1990"; in April 1994 he received that year's Rheinischer Kulturpreis 1994. Mr. Zimmermann's recordings for EMI Classics include concertos of Tchaikovsky, Brahms, Beethoven, Mozart, Prokofiev, Sibelius, Mendelssohn, Dvořák, Glazunov, Saint-Saëns, Berg, Stravinsky, and Kurt Weill, Ravel's *Tzigane*, and the six solo sonatas of Eugène Ysaÿe. With pianist Alexander Lonquich he has recorded all the Mozart and Prokofiev sonatas, a disc of works by Ravel, Debussy, and Janáček, and works by composers of "Les Six." In September 2001 he will record Ligeti's Violin Concerto with the ASKO Ensemble and Reinbert de Leeuw as part of their Ligeti cycle. Frank Peter Zimmermann plays the 1706 Stradivarius "ex-Dragonetti," kindly sponsored by the Westdeutsche Landesbank. He made his Boston Symphony debut in July 1987 at Tanglewood with Prokofiev's Violin Concerto No. 1 and has been reengaged for appearances in Boston and at Tanglewood, performing music of Glazunov, Beethoven, Mozart, Dvořák, Shostakovich, and Berg. His most recent BSO appearance was as soloist in the Berg Violin Concerto under Bernard Haitink's direction in February 2000.

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The support of the corporate sponsors of the Boston Symphony Orchestra reflects the increasingly important partnership between business and the arts. The BSO is honored to be associated with these companies and gratefully acknowledges their contributions. These corporations have sponsored concerts and activities of the Boston Symphony Orchestra between September 1, 1999, and August 31, 2000. BSO corporate sponsors of $50,000 or more are listed below by contribution level.

For more information, contact Patricia Kramer, Associate Director, Corporate Programs, at (617) 638-9475.



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President, NEC Corporation

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The Boston Symphony Orchestra is a true New England treasure, and the talent of its musicians should be experienced by everyone. EMC Corporation is pleased to have a part in bringing the magic of the BSO to young people and their families in Boston and throughout the state. We hope these events will instill in us an interest and a love of music and remind us all of the rich artistic and cultural diversity that makes Massachusetts a great place to live and do business.



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AT&T congratulates the BSO on the centennial anniversary of Symphony Hall—an event that highlights a century of outstanding musical performances by one of the world's premier arts organizations. AT&T is pleased to continue its long tradition of support for the BSO by extending the Language of the 20th Century concert series for a fourth season. This series celebrates the landmark compositions, as well as new works, commissioned and given their world or U.S. premieres by the BSO in Symphony Hall since the middle of this past century.



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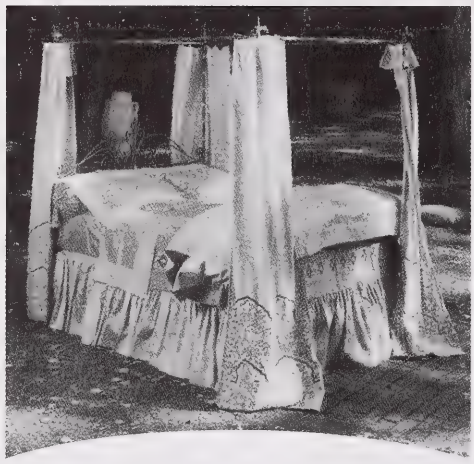
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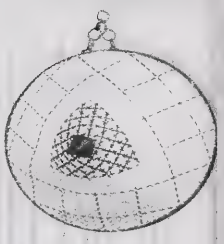
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NEXT PROGRAM. . .

Thursday, March 22, at 10:30 (Open Rehearsal)
Thursday, March 22, at 8
Friday, March 23, at 1:30
Saturday, March 24, at 8

Pre-Concert Talks by Jessie Ann Owens (March 22 rehearsal and concert) and Ellen Harris (March 23, 24)

BERNARD HAITINK conducting

STRAVINSKY — *Symphony of Psalms*

I. ♩ = 92 (Psalm 38, verses 13 and 14)
II. ♪ = 60 (Psalm 39, verses 2, 3, and 4)
III. ♩ = 48 — 𝅗𝅥 = 80 (Psalm 150)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

INTERMISSION

RAVEL — *Daphnis et Chloé* (complete)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Ravel and Stravinsky both wrote music for ballets of Diaghilev around 1910, music that displays a nuanced brilliance of orchestral color and exotic, evocative melody. Ravel's diaphanous, shimmering *Daphnis et Chloé*, written in 1910 for a Diaghilev ballet first staged in 1912, was as much of its time as Stravinsky's contemporaneous *Firebird*, *Petrushka*, and *Rite of Spring*. With its rhythmic drive and sparse choral textures, Stravinsky's *Symphony of Psalms* is at once an affirmation of the composer's faith and a statement of his many musical concerns. *Symphony of Psalms* was commissioned by Serge Koussevitzky for the fiftieth anniversary of the BSO. It stands as one of the most significant works ever to have resulted from a Boston Symphony commission, and an important reminder of the orchestra's rich musical legacy.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-266-1200. Please note that there is a $3.25 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: Note that this season the BSO offers pre-performance talks in Symphony Hall prior to *all* BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, March 22, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—March 22, 8-9:45
Friday 'A'—March 23, 1:30-3:15
Saturday 'B'—March 24, 8-9:45

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

STRAVINSKY	*Symphony of Psalms*
RAVEL	*Daphnis et Chloé* (complete)

Wednesday, March 28, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—March 29, 8-10:05
Friday 'B'—March 30, 1:30-3:35
Saturday 'A'—March 31, 8-10:05

INGO METZMACHER conducting
JOSHUA BELL, violin

WEBER	Overture to *Oberon*
MENDELSSOHN	Violin Concerto
HENZE	Symphony No. 8
STRAUSS	*Don Juan*

Wednesday, April 11, at 7:30 p.m.
(Open Rehearsal)
Thursday 'C'—April 12, 8-9:55
Friday 'B'—April 13, 1:30-3:25
Saturday 'B'—April 14, 8-9:55

ANTONIO PAPPANO conducting
YEFIM BRONFMAN, piano

WALTON	*Scapino* Overture
SIBELIUS	Symphony No. 7
BRAHMS	Piano Concerto No. 1

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Tuesday (non-subscription)—April 17, 8-9:55
Thursday 'A'—April 19, 8-9:55

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	Overture to *The Creatures of Prometheus*
	Piano Concerto No. 1
	Piano Concerto No. 3

Saturday 'A'—April 21, 8-9:45
Tuesday (non-subscription)—April 24, 8-9:45

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Coriolan* Overture
	Piano Concerto No. 2
	Piano Concerto No. 4

Friday Evening—April 27, 8-10
Saturday (non-subscription)—April 28, 8-10

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Consecration of the House* Overture
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	Piano Concerto No. 5, *Emperor*

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SEIJI OZAWA conducting
THOMAS HAMPSON, baritone

MAHLER	Songs from *Des Knaben Wunderhorn*
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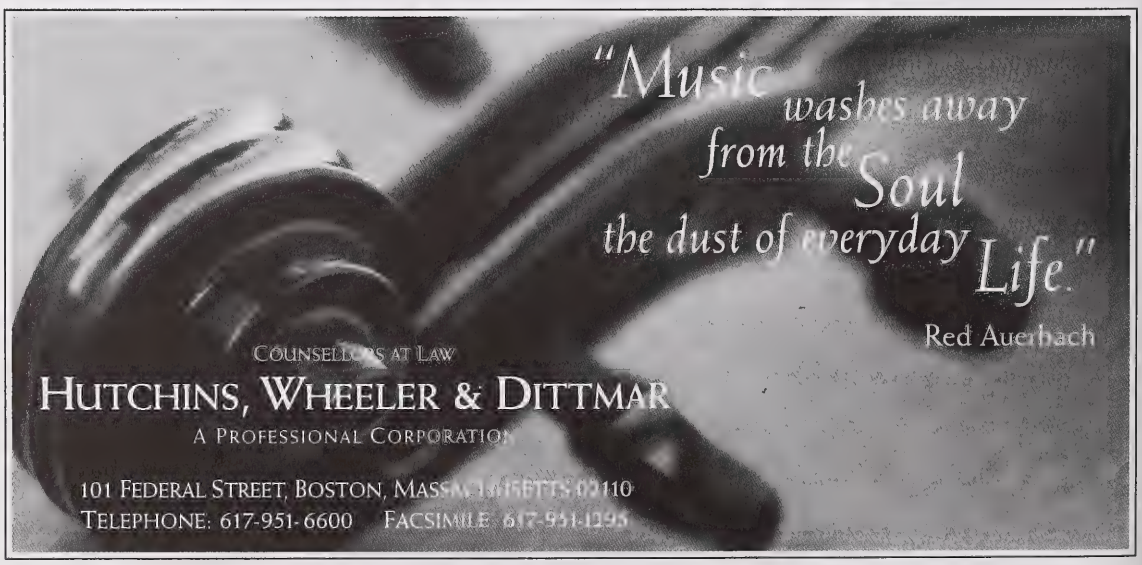
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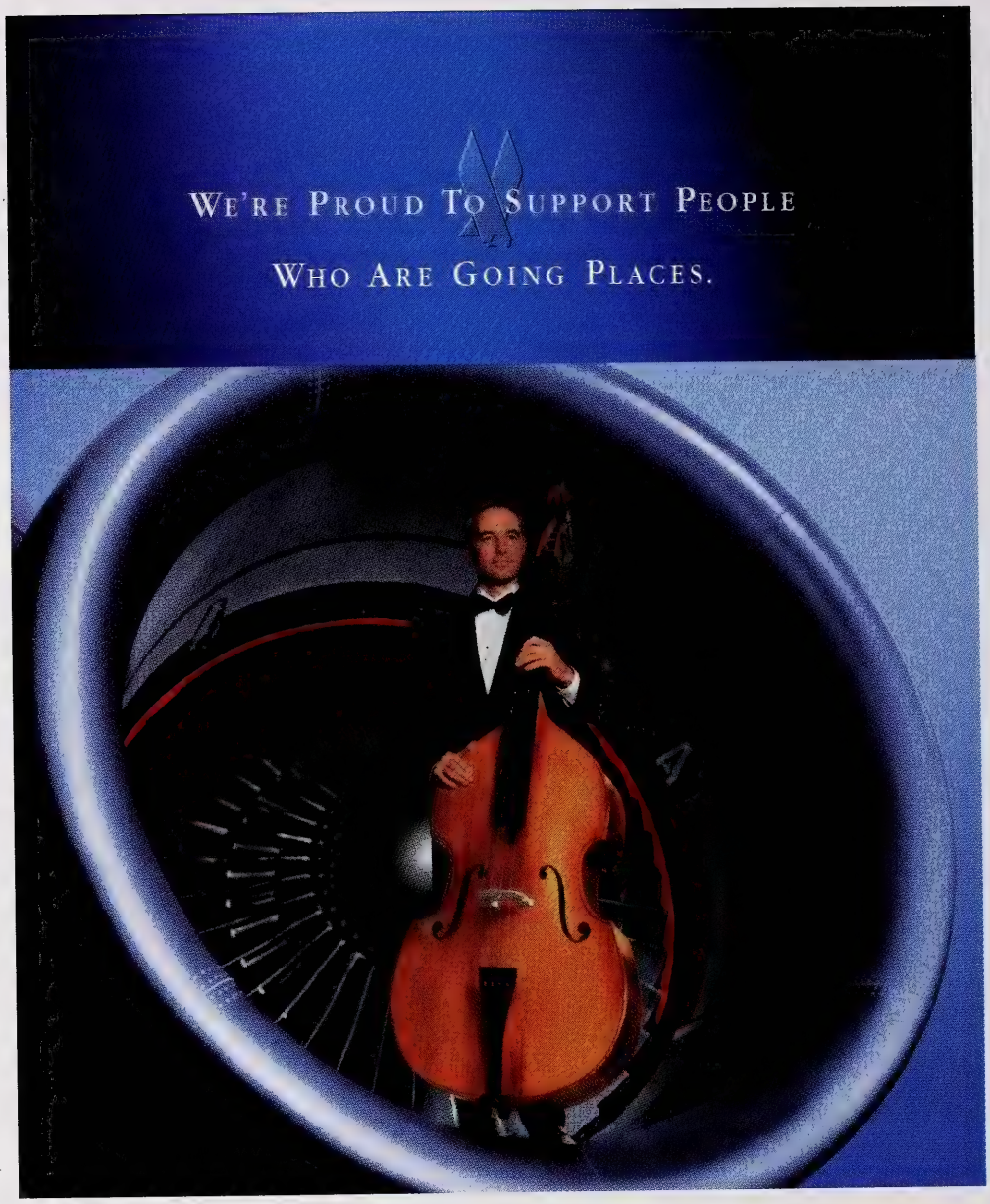
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This evening's Pre-Concert Talk is given by Marc Mandel, BSO Director of Program Publications.

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Boston Symphony Chamber Players at Jordan Hall, Sunday, April 1, at 3 p.m.

The Boston Symphony Chamber Players continue their 2000-01 season at Jordan Hall at the New England Conservatory on Sunday, April 1, 2001, with a program including Haydn's Divertimento in E-flat for horn, violin, and cello, Hob. IV:5, Harold Shapero's String Quintet, and Beethoven's Quintet in E-flat for piano and winds, Opus 16, with guest pianist Lee Luvisi. Tickets at $28, $21, and $16 may be purchased through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. On the day of the concert, tickets are available only at the Jordan Hall box office.

AT&T Sponsors "The Language of the Twentieth Century"

Symphony Hall, home to the Boston Symphony Orchestra since 1900, is where the orchestra has built its reputation as a champion of new music, through world premieres and through the American premieres of some of this century's great musical works. To mark the centennial of Symphony Hall this season, the BSO continues to revisit its musical legacy through "The Language of the Twentieth Century," a special program sponsored by AT&T to survey some of the masterworks that have helped build the orchestra's reputation, and to introduce new works from today's leading composers. Over the years, the BSO has commissioned and/or premiered more than 350 works since Symphony Hall opened its doors a century ago. Given its world premiere by the BSO in January 1955, Martinů's *Fantaisies symphoniques* (Symphony No. 6) is the eighth work to be performed this season as part of the "Language of the Twentieth Century" series, previous works having included John Corigliano's Symphony No. 2 in its world premiere performances, Osvaldo Golijov's *La Pasión Según San Marcos* and Arvo Pärt's *Como anhela la cierva* in their first United States performances, Prokofiev's Violin Concerto No. 1, Stravinsky's Concerto for Piano and Winds and *Four Norwegian Moods*, and Copland's Concerto for Piano and Orchestra. The season will also include Stravinsky's *Symphony of Psalms* and Hans Werner Henze's Symphony No. 8.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season in Symphony Hall. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. As March continues, Jessie Ann Owens of Brandeis University (March 22 rehearsal and concert) and Ellen Harris of MIT (March 23, 24) discuss Stravinsky and Ravel; and John Daverio of Boston University discusses Weber, Henze, Mendelssohn, and Strauss (March 28 rehearsal, 29, 30, 31).

With Thanks

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO has also been the beneficiary of project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the "Save America's Treasures" fund and the federal highway department. We are extremely grateful to the Massachusetts congressional delegation, especially Senator Edward M.

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Kennedy and Congressmen John Joseph Moakley and Michael E. Capuano, and their outstanding staffs in Boston and Washington, for sponsoring legislation supporting the BSO and its mission. If you would like to join us in thanking our state or federal elected officials for their role in furthering the mission of the BSO, or would like information on how you can help support public funding for the arts, please contact Jo Frances Kaplan, Director of Foundation and Government Support, by phone at (617) 638-9462 or via e-mail at jfkaplan@bso.org

Parking Near Symphony Hall: A Note to Our Patrons

The BSO has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. As a special benefit, guaranteed, pre-paid parking is available to subscribers who attend evening concerts. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district.

For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

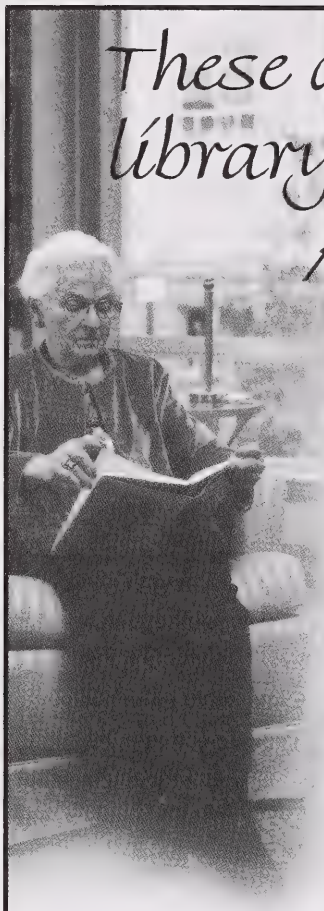
BSO Members in Concert

The New England Brass Band under its music director, BSO bass trombonist Douglas Yeo, will give a concert on Friday, March 23, at 7:30 p.m. in the Robert-Dubbs Auditorium at Brookline High School. Brett Baker, principal trombone of the Black Dyke Band in England, is the featured guest soloist. Tickets are $10 ($7 for students). For more information call (617) 713-5216 or visit the "Concerts" section of the New England Brass Band website at www.newenglandbrassband.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble continues its 2000-01 season with a program of music by Boccherini, Scott Wheeler, Beethoven, and Bartók on Friday, March 23, at 8 p.m. at the Peabody Essex Museum in Salem. The performers are Sharan Leventhal and Victor Romanul, violins, violist James Dunham, guitarist Anthony Weller, and Mr. Miller. Tickets are $20, with discounts for students and seniors. For more information call (617) 964-6553.

The Walden Chamber Players perform music of Mozart and Brahms on Friday, March 23, at 8 p.m. at the Longy School of Music, 27 Garden Street, Cambridge. The performers include BSO string players Nurit Bar-Josef, Alexander Velinzon, Burton Fine, and Andrew Pearce, with violist Christof Huebner and cellist Susannah Chapman. For more information call (518) 781-4816.



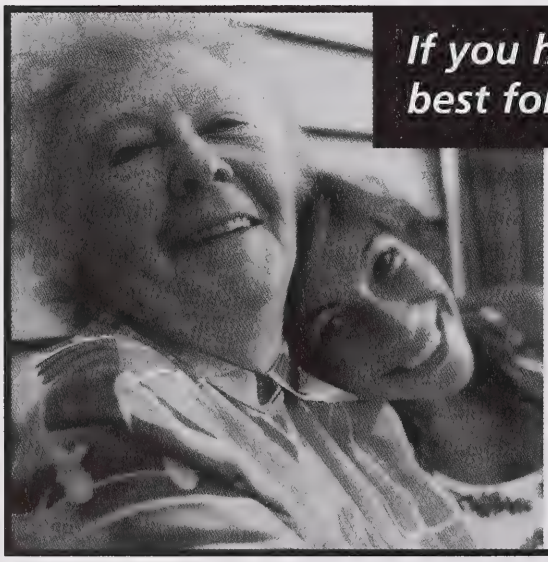


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SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where Mr. Ozawa has also played a key role as both teacher and administrator at the Tanglewood Music Center, the orchestra's summer training academy for young professional musicians. In 1992 he co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami
*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

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Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

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‡On sabbatical leave
°On leave

Celebrating the Symphony Hall Centennial From the Stage...

Seiji Ozawa — First Impressions

What is the expression in English—you can't judge a book by its cover? I tell you why I say this: The first time I conducted in Symphony Hall was in 1968. I had already conducted at Tanglewood, but this was my first invitation to Boston. My wife and I came from Toronto, where I was music director, and we had to bring our dog, a Yorkshire terrier.



Constantine Manos

The only hotel that would take us was what is now the Eliot, at the corner of Massachusetts and Commonwealth avenues. It was pretty bad then. At least I could walk to the hall, I was told.

The first morning I had a shock. I started to walk, and I saw some very strange, very dirty shops; bad Chinese restaurants even I wouldn't go in, strange people too. When I got closer to this big brick building at the end of Mass. Ave., I decided it couldn't be Symphony Hall. You know, I had some fantasy about it: Symphony Hall must look very fancy, with a nice sign, but I saw nothing. So I asked, and found out, yes, this was it. I walked in and went upstairs. I remember there was a big welcome, and I felt very happy.

The next thing I remember is standing on that amazing stage. The hall looked so beautiful to me. I could feel so much dignity and tradition. But nothing prepared me for the sound of the Boston Symphony— so warm, and clear, and effortless. I am convinced that what we know as the "Boston Symphony sound" has been created by these acoustics. The orchestra never has to force or push. The sound just flies.

I fell in love then, and have been ever since. It's true. I think about what genius it was, at the beginning of that new century, to have made this hall. How brave it was, too. I wonder what it was like to see it being built. How huge it must have looked, and what a risk it must have seemed like. Would it work? Would it sound right? Would it be full? Who could imagine how lucky I would be, how lucky all of us are, to live in such a place?

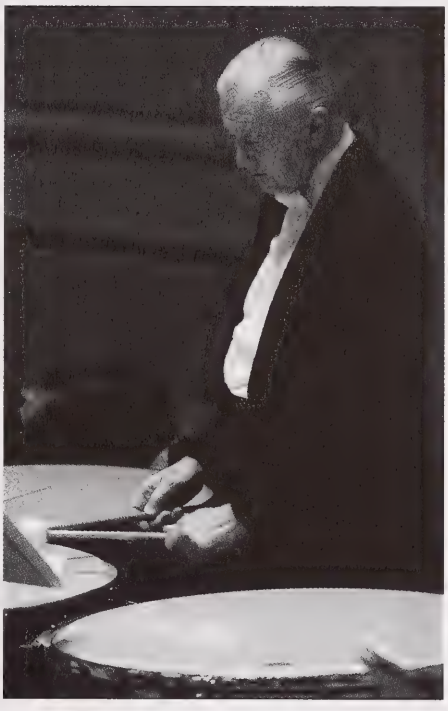
Symphony Hall spoils one in such a way that every other hall in the world seems inferior. The only other hall that comes close is Vienna's; both have a similar feel. There is a warmth to the sound, which, along with the beautiful blend from one side of the stage to the other, makes it extremely easy to play here. One never feels the need to force; and, sitting sometimes at the very side of the stage, it is never a struggle to hear what is sounding on the opposite side. I sometimes connect with one of the bass players when they play something interesting which catches my attention from across the stage. This is rare in other halls.

—Bonnie Bewick
BSO violinist

The Symphony Hall "impressions" by Seiji Ozawa, Everett Firth, and John Williams are taken from *Symphony Hall: The First 100 Years*, a large-format book of photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, *Symphony Hall: The First 100 Years* is available in the Symphony Shop.

Everett Firth — A View from the Stage

I have spent most of my life, and all of my musical life, within the confines of Symphony Hall. It is simply the finest hall in the world in which to create great music.


Constantine Manos

Since my instruments (timpani) remain onstage at all times, any maintenance work, changing of heads, or practicing must be accomplished onstage. To perform on this stage is to bask in acoustics like warmth from the sun. The quality of sound emanating from my colleagues can be overwhelmingly beautiful, passionate, rich, and exciting beyond words.

Even to this day, as I step onto that stage when the hall is lit but empty, the ambiance is awesome. It has a sombering greatness that defies description. When you consider all the great professionals—conductors, composers, soloists, orchestra players—who have made music in this temple, it brings shivers to your spine. The nobility of the air raises your head. If only the walls, the statues, the seats, would testify to what they have witnessed: the sounds, the temperament, the moods, the great artistry.

From my first concert to the present day, the thrill and ecstasy of the music have only increased with my knowledge of the music. I consider myself extremely fortunate for having spent my musical life in this, the world's greatest temple of music.

"Symphony Hall"—these words always resonate with wonderful music. It has seen some of the greatest moments in musical history, and playing here gives one the unmistakable feeling that this historical richness is repeating itself with every concert.

—Nurit Bar-Josef
BSO assistant concertmaster

During my boyhood in California, my parents sometimes reminisced about the heavenly sounds of the BSO in Symphony Hall. Poor and struggling students at Harvard, they could afford tickets only once in a blue moon. Perhaps because of these boyhood legends, I feel a sense of destiny about playing here. And after twenty-six years as a member of the BSO, I'm still struck by the supreme acoustical beauty of Symphony Hall, and the consummate musical attainment of my colleagues.

—Jonathan Miller
BSO cellist

What makes Symphony Hall special for me is all the people that have worked and played here. When I play on our stage, I am part of a musical legacy spanning more than 100 years and many astounding and talented careers.

—Wendy Putnam
BSO violinist

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Keith Lockhart — A Magical Place

The first time I ever saw the inside of Symphony Hall, I was standing on the podium, in 1993 during my first engagement with the Boston Pops. I had already formed an impression of it, though, sort of the way one has a feeling for any legendary place—New York City, perhaps, or the Great Wall, or the Vatican—before one ever actually sets foot there. Music is a very old-fashioned business: we still believe in legends, and fantasy, and magic.



Miro Vintoniv

Symphony Hall is the stuff of legend, to musicians throughout this country and around the world. All young musicians dream of plying their craft on the world's great stages: Carnegie Hall, the Concertgebouw and the Musikverein, and, of course, Symphony Hall in Boston, Massachusetts.

A venue is part of the performance, and it works with you and for you, or against you, or sometimes both! How wonderful it was to find out that Symphony Hall lived up to its awesome reputation. It was built to house great events, and it seems to know that and do everything it can to add to the impact of one's performance.

Symphony Hall was designed from the outset for the twin missions of its resident ensemble, the Boston Symphony and the Boston Pops. It's a multi-purpose facility that actually works! Also, I love to be in communication with the audience, and I love the fact that Symphony Hall, while by no means a small hall, seems very intimate from the stage. The audience is not divorced and distant from the proceedings, it is part of the proceedings, which is exactly how it should be.

The acoustics of Symphony Hall are so responsive that one can always play all dynamic levels without forcing the sound. Thus, one enjoys the luxury of having even a *fortississimo* that is relaxed, thereby allowing the performer to concentrate more readily on intonation and beauty of sound. Symphony Hall is unquestionably one of the greatest halls in the world.

—Chester Schmitz
BSO principal tuba

The acoustics of Symphony Hall are frequently and widely praised, but from my seat on stage in the back row of the Boston Symphony Orchestra, I am struck each day by the simple elegance of its design. The warmth of the wood and plaster, the functional utility of the original seats, the gold gilt cast iron balconies and the simplicity of the bare bulb chandeliers provide a beautiful visual accompaniment to the music one hears. In our 6000-channel universe, which seems to bombard us regularly with the bigger, flashier, and ostentatiously opulent, Symphony Hall stands like a sentinel, beckoning us as if it were saying, "I am here only to serve the music, come and listen with me."

—Douglas Yeo
BSO bass trombonist

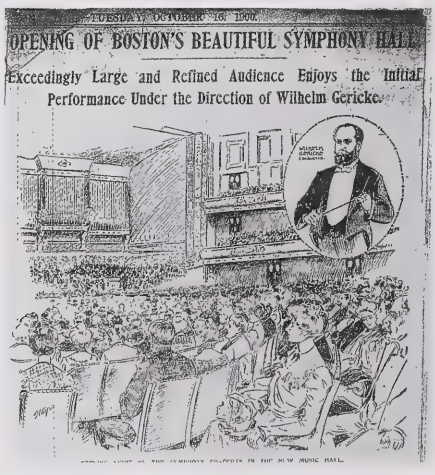
I have heard for too many years now that Boston's Symphony Hall is one of the three greatest concert halls in the world. From the perspective of a BSO bassist who has performed in all of them, I can only deduce that there must be some age-old conspiracy still at work hiding the full truth of the matter—that Symphony Hall is so clearly the preeminent hall for symphonic music in the world that it can afford to be charitable to a couple of others.

Bassists love Symphony Hall. Since our instruments directly contact the floor when we play, the response of our basses can vary enormously from stage to stage. Symphony Hall's stage floor creates a particularly resonant platform for our instruments, giving such positive feedback that we never feel the need to force our sound. In addition to the richly resonant stage floor, the hall itself supports and sustains lower frequency tones better than any other hall I've ever played in. It is reassuring to know that even in the loudest *tutti* passages the contribution of the double basses will always be heard in Symphony Hall.

—James Orleans
BSO double bassist

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


TUESDAY, OCTOBER 16, 1900.

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The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

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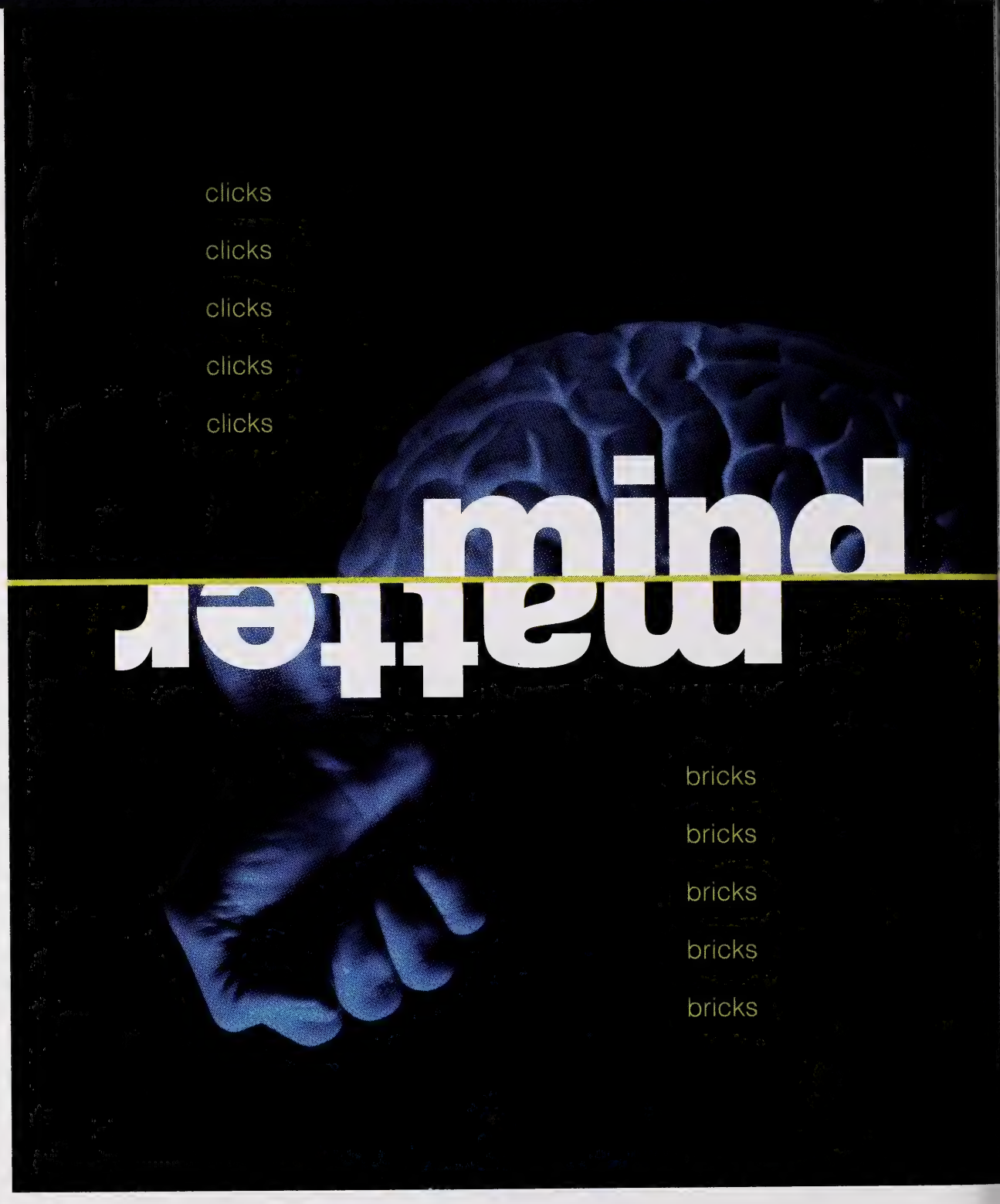
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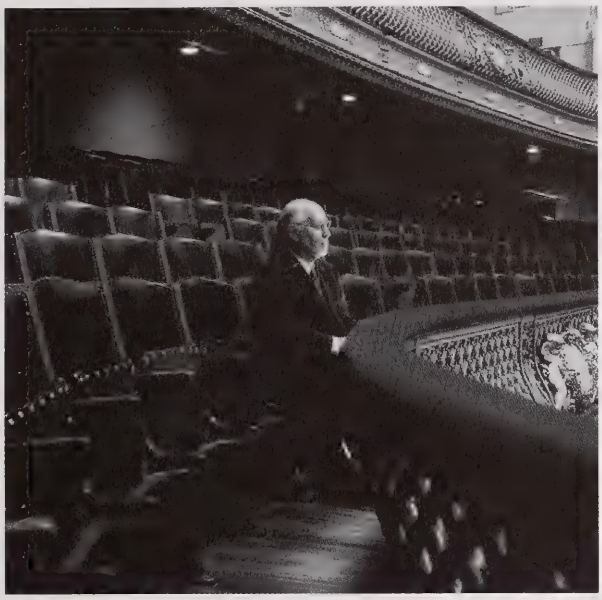
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John Williams — Symphony Hall in the Dark

The surest way to commune with the spirit of Symphony Hall is to sit in it, late at night, alone in the near dark, when it's lit by a single worklight on the stage. This is a unique experience, available only to a privileged few, but it is one that I've relished many times—and is one that I'm happy to speak about.



Len Rubenstein

Quite often after concerts, while waiting to go home, I wander into the hall to stop and ponder and, most of all, to listen. The time is typically about an hour or so after the end of a concert, not long after the hall was filled with people—all playing, singing, listening, and applauding, and sometimes even standing and cheering in the balconies.

I sense that I can still hear echoes of what transpired in the hall earlier that evening, and the sound is not faint—it's actually quite loud! It's as though the hall has a memory bank that stores in the molecules of its walls all of the sounds it creates with the orchestra and the audience.

Both the immediate and distant past seem to live in this place. I wonder what the walls might "remember" of Koussevitzky or Prokofiev, or what they might tell us about Stravinsky's visit or Rachmaninoff's sound. All of these wonders seem to be mysteriously and magically stored here. I like to think that the seats, walls, and floors of the hall are all distant cousins of the wood vibrating in our violins, violas, and basses, and that they all conjoin to make each concert a kind of "celebration of the trees," whose spirit carries the message of the music to us. In this way, the hall functions as an equal partner with the instruments themselves, performing its wonders again and again as it tirelessly aids us in our quest to "apprehend the transcendent."

My memories of Symphony Hall go back to a time when I was just big enough to see over the second-balcony rail. When I was a kid growing up in Medford, my parents had a pair of seats for a Tuesday-night series. From time to time, when one of them couldn't come, they would bring me along, so it was here that I had my initiation into the marvels and mysteries of music. I recall in particular a concert led by Charles Munch, which he closed with a characteristically hair-raising performance of Ravel's *La Valse*. There was a palpable exhilaration in the air as the audience made its way down the stairs—total strangers were exchanging comments and grinning ear-to-ear at one another, as strangers will do when they have been united in an extraordinary experience.

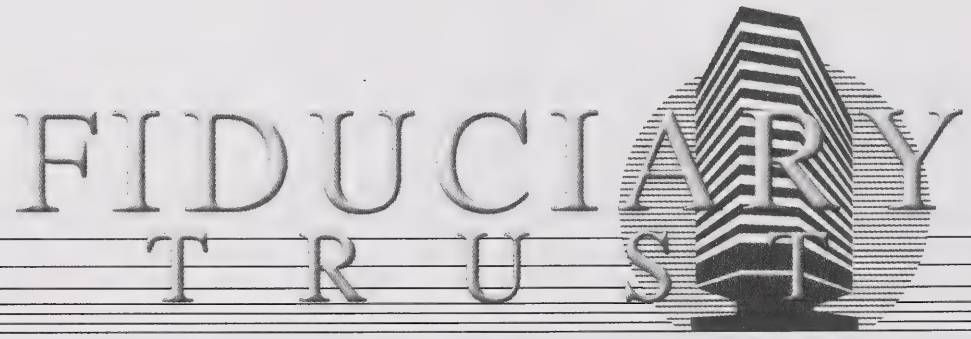
At the time, of course, I took Symphony Hall for granted—it was the only concert hall that I knew. In the meantime I have found for myself what has often been said before: in all the world there are but a handful of acoustic spaces comparable to Symphony Hall.

—Fenwick Smith
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STRAVINSKY — Suite from the ballet *Pulcinella*

I. Sinfonia (Overture): Allegro moderato
II. Serenata: Larghetto
(a) Scherzino
(b) Allegro
(c) Andantino
III. Tarantella
Toccata: Allegro
IV. Gavotta con due variazioni
V. Vivo
VI. (a) Menuetto: Molto moderato
(b) Finale: Allegro assai

MARTINŮ — *Fantaisies symphoniques* (Symphony No. 6)

Lento – Allegro – Lento
Allegro
Lento – Allegro

The performance of this work is sponsored by the National Endowment for the Arts as part of a program entitled "The Language of the Twentieth Century," supporting the performance of important works given their world or U.S. premieres by the BSO in Symphony Hall.

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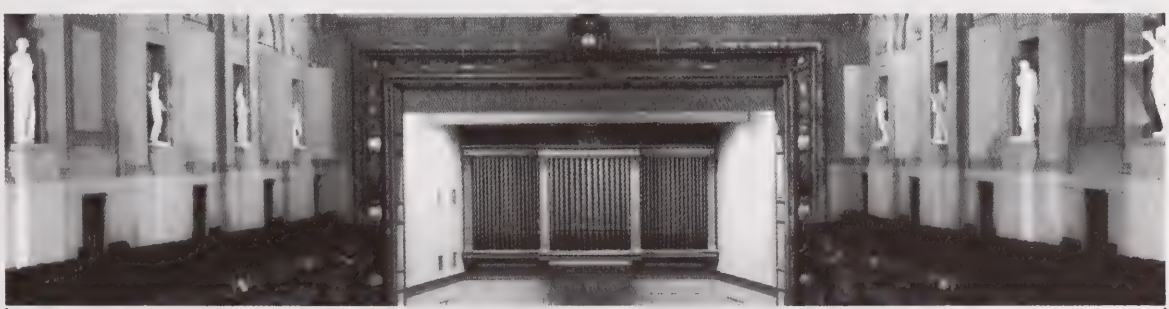
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Igor Stravinsky
Suite from the ballet *Pulcinella*



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began the ballet Pulcinella *in the fall of 1919, completing it on April 20, 1920; it was first performed on May 15, 1920, by the Ballets Russes at the Paris Opera, under the direction of Ernest Ansermet. Stravinsky prepared the suite about 1922; portions of the score, played from manuscript, received their first American performance in Boston Symphony concerts under Pierre Monteux on December 22 and 23, 1922, with further performances in Brooklyn, New York, Cambridge, and Providence the following month. Later Boston Symphony performances of the suite (from the published score) were given by Alfredo Casella, Serge Koussevitzky, Stravinsky himself (in January 1944), Monteux, Michael Tilson Thomas, Christoph Eschenbach, Kurt Masur, Andrew Davis, John Nelson, Yuri Temirkanov, Hans Graf, Federico Cortese (the most recent subscription performances until this season, in February and April 1999), and Seiji Ozawa (including the most recent Tanglewood performance, on July 16, 1999). Though less frequently, the Boston Symphony has also performed the complete score of* Pulcinella, *first under the direction of Lukas Foss at Tanglewood in 1954, later under Erich Leinsdorf, Richard Burgin, Michael Tilson Thomas, and Foss again (at Tanglewood in 1990). The score of the suite in its 1949 revision (performed here) calls for two each of flutes, oboes, bassoons, and horns, one trumpet, one trombone, a quintet of solo strings (two violins, viola, cello, and bass), and a medium-sized group of orchestral strings.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, where he had achieved such epochal pre-war successes as *Firebird*, *Petrushka*, and *The Rite of Spring*. Big ballet productions had not been practical during the war, and Stravinsky had worked during that time with a Swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale*, which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and

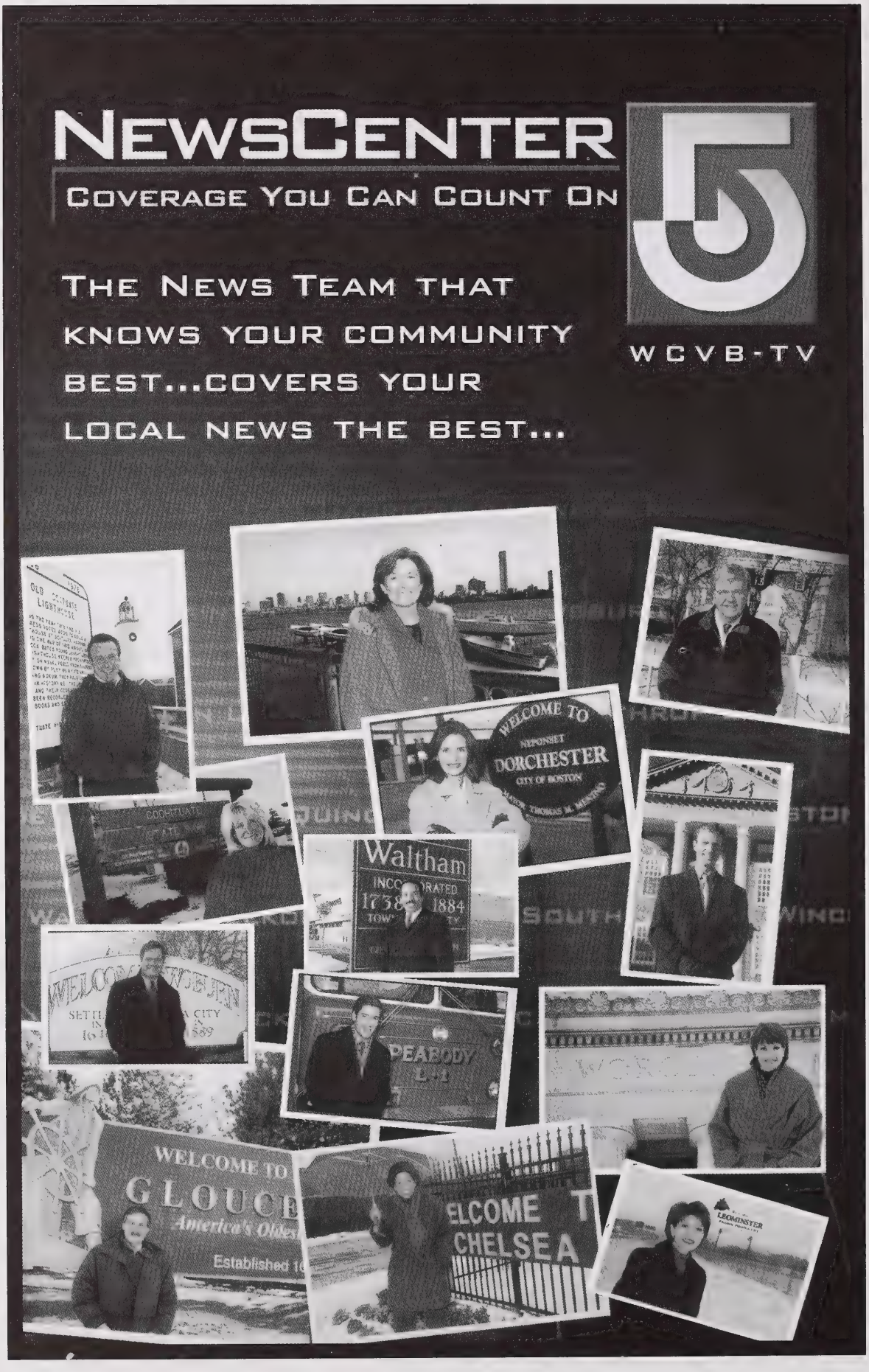


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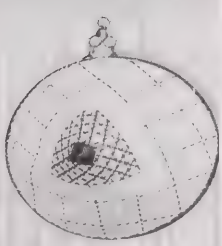
Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of June 10, 1919, from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces that he thought might be suitable in a balletic context (mostly by buying them from a Neapolitan professor who had a lucrative sideline in selling copies of music from the Naples Conservatory), and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely unknown. The composer fell in love with what he saw and agreed at once to accept the commission. We do not know exactly when he reached this decision, but he began actively composing in early September, though he only signed a contract for the ballet in December. Diaghilev, Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the two-hundred-year-old scores.

Stravinsky did not realize at the time, though we now know, that of the selections he finally used in his ballet, fewer than half were actually by Pergolesi, so the official title

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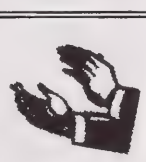
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of the full work—"*Pulcinella*, Ballet in One Act for Small Orchestra and Three Solo Voices, Based on Music of Pergolesi"—is actually, at least in retrospect, seriously misleading. And, considering that the genuine Pergolesi is to be found almost entirely in the songs (which are not included in the orchestral suite), the title is even more thoroughly incorrect for the suite.* The other composers, who have since been identified, are almost entirely unknown, though no doubt worthy in their own way: Domenico Gallo and Alessandro Parisotti. Gallo, in particular, composed the original material on which Stravinsky based the Overture; the Scherzino, Allegro, and Andantino group; and the Finale. The Tarantella comes from a series of six *Concerti armonici* once considered to be among Pergolesi's most famous works, but actually they are by a Dutch count named Unico Wilhelm von Wassenaer (these were copied out from originals in the British Museum by the Belgian musicologist E. van der Straeten). The Toccata and the following Gavotta are from a harpsichord work by that favorite composer, "anon." And, finally, the Serenata, the Trio of the Scherzino, the Vivo, and the Minuetto are based on originals by Pergolesi himself. When doing his work of "recomposition," Stravinsky often worked directly on the manuscripts sent for his consideration, working out the details of his own version before then writing them directly into the full score, as he reported he was doing on December 5.

Of course, the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score. What matters in the concert hall is the use to which Stravinsky put these borrowed ideas, and on that point there has been general agreement from the very beginning: they have become thoroughly and delightfully Stravinskyized. For the most part he retained the original melodies and bass parts, but he made the phrases less regular using unexpected repetitions or elisions, and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided in concertino and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

Stravinsky confessed that he had a wonderful time working on this score, and although it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

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Bohuslav Martinů
Fantaisies symphoniques (Symphony No. 6)



Bohuslav Jan Martinů was born in Polička, east Bohemia, on December 8, 1890, and died in Liestal, Switzerland, on August 28, 1959. He completed his Sixth Symphony, Fantaisies symphoniques, *in 1953, having begun work on it as early as April 25, 1951. The score is dedicated to Charles Munch and to the Boston Symphony Orchestra on the occasion of its seventy-fifth anniversary. Munch conducted the world premiere performances in Symphony Hall on January 7 and 8, 1955, also leading performances that month in Hartford, New London, New York, and Washington. It received the New York Critics Circle Award as the "best new orchestral score" heard in New York that year. Munch's subsequent Boston Symphony performances of the work between March 1956 and March 1966 included numerous out-of-town performances as well as performances at Tanglewood in July 1956 and August 1962. Until this season, the only BSO performances since Munch's were led by Roger Norrington in January 1992, as part of a program commemorating the hundredth anniversary of Munch's birth. The score calls for three flutes and piccolo, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, tam-tam, and strings.*

Bohuslav Martinů has the distinction of having lived the first twelve years of his life high in a church tower, where his family had an apartment that permitted his father to function as the lookout for Polička (literally "little fields"), the country town in the Bohemian-Moravian highlands of Czechoslovakia where many generations of the Martinů family had lived since the fifteenth century. Frail and shy as a boy, Martinů began taking violin lessons from a local tailor, Josef Černovský, around the age of six. His talent was such that Černovský soon placed him first in a student quartet and then in the local string orchestra. By age fourteen he became the leader of the Polička String Quartet. But Černovský also encouraged the young prodigy's interest in composing, and, before he turned twelve, Martinů had already produced a string quartet entitled *Tři jezdci* (*The Three Riders*), the earliest of his surviving compositions. Such talent, of course, could not for long remain within the fortified confines of a small town, and by 1907 Martinů, with considerable help from the local townsfolk, ended up with his mother in Prague, where he proved to be a mediocre student at the renowned conservatory there, failing the examinations the first time around. Nothing, however, seemed to stop his creative energy, and by the time he left his native land for Paris in 1923, this prolific composer, who would eventually put together a catalogue of close to 400 works, had already produced a good third of his total output.

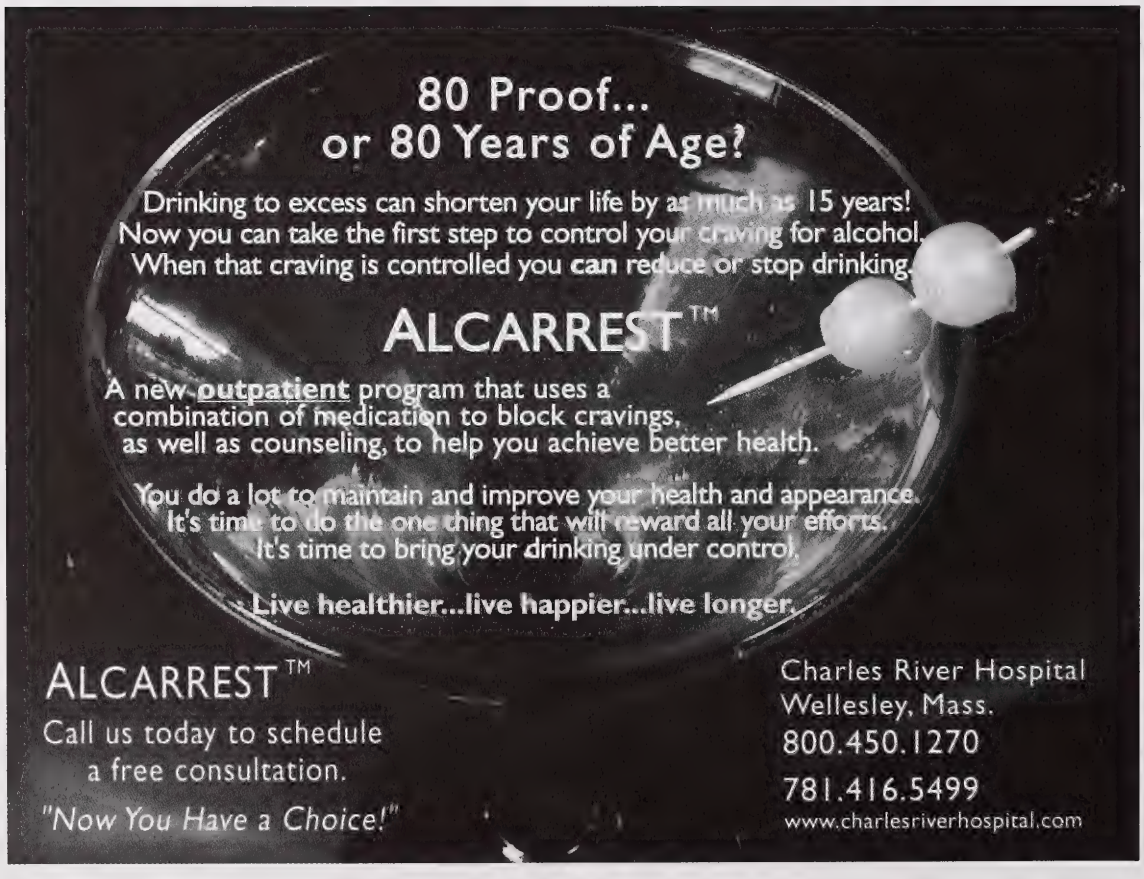
In Paris, with its intense and often radical life in all the arts, Martinů was able to cultivate his cosmopolitan inclinations in music, even though his work would remain imbued throughout his life with the music of his native Czechoslovakia. Already strongly influenced by Debussy, Roussel, and Richard Strauss, Martinů would, in Paris, also fall under the spell of Igor Stravinsky. The composer's change of venue seemed if anything to spark further his creative spirit: his stay in Paris not only produced a large number of instrumental works but also ten operas and eight ballets. But, as the threat of Hitler became more and more ominous, Martinů's efforts in Paris on behalf of his native Czechoslovakia got him blacklisted by the Nazis, and when Germany occupied France, Martinů and his wife were forced to flee the country in 1940 for the United States, which they didn't reach until 1941 after spending nine months as homeless refugees.

Scarcely had the composer settled in the United States, mostly in and around the New

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York City area, when he received, at the beginning of 1942, a commission from the Koussevitzky Foundation for an orchestral work in memory of the great conductor's wife. That work turned out to be Martinů's First Symphony, premiered by the Boston Symphony under Koussevitzky on April 13, 1943. One can only speculate as to why Martinů, who had written numerous instrumental compositions in the "classical" modes, including five string quartets and a number of *concertante* works, waited until his fifty-first year to tackle the symphony successfully, although he had abortively tried his hand at it in 1912, and, in 1928, had composed a work entitled *La Symphonie* (premiered in December that year by Koussevitzky and the Boston Symphony) that he later retitled *La Rhapsodie*. Once the fire was lit, however, Martinů set about composing symphonies with a vengeance, turning out one a year through 1946, with Koussevitzky and the Boston Symphony likewise giving the premiere of the Third, along with several other of the composer's works. Another symphonic hiatus followed, and, one more time, it was broken by a Boston Symphony commission, this one in 1951 via the new music director, Strasbourg-born Charles Munch, for the orchestra's seventy-fifth anniversary. The work became Martinů's Sixth (and last) Symphony, to which he eventually gave the French title *Fantaisies symphoniques*—for good reason.

Unlike the first five symphonies, which the prolific composer dashed off in fairly short order, the Sixth took Martinů more than two years to complete, during which time he eliminated, among other things, three pianos originally included in the instrumentation. In its final version, the work fully lives up to its conception as a series of "symphonic fantasies": rarely has a composition designated as "symphony" hinted quite so strongly at the broad outlines of the classical symphonic form while rendering all but unfathom-

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Charles Munch and Bohuslav Martinů discussing the upcoming premiere of the "Fantaisies symphoniques" in January 1955



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able the relationships between its series of apparently unrelated fragments that are almost never allowed to gather more than a few moments' momentum. According to the composer's friend and early (1961) biographer Miloš Šafránek, Martinů used the words "chaos" and "without form" in describing this three-movement work, although he also noted that "something holds it together, I don't know what, but it has a single line and I have expressed something in it." One thing that certainly holds the symphony together is a rather morbid, four-note, chromatic motif initially suggested, at the outset of the first movement, by the muted trumpet over a very gloomy, cluster/chromatic buzzing in the strings and flute. After the music unexpectedly pauses on a major chord, the solo cello then presents the motif in its full-blown version, which contains the same four notes (F-G-flat-E-F) as the principal motif of fellow countryman Antonin Dvořák's *Requiem*, composed the year Martinů was born. The inversion of this motif returns a step lower (E-flat-D-E-natural-E-flat) to open the last of the symphony's three movements.

In many ways the Martinů Sixth Symphony is a work of paradoxes. Throughout the symphony the composer, time after time, builds up what seems to be an inexorable momentum that, instead of leading to the expected climax, frequently breaks down into wispy fragments of instrumental and rhythmic color. The first movement seems well on its way to casting a pall of gloom from start to finish only to disperse the clouds momen-



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From a letter of Martinů's sent to John N. Burk, former longtime Boston Symphony program annotator, regarding why he gave his Sixth Symphony the title "Fantaisies symphoniques":

The creation of a piece of music goes through many metamorphoses. Sometimes it is a long way from the composer's first idea to the composer's realization. The idea remains germinating for years, and suddenly one day it pushes itself into the mind of the composer, almost ready to be written. All the changes of the first impulse and all the other elements suddenly take their place in the integrated formation of the idea. But still the creative problem is not finished: then comes the daily work and with it many difficulties which must be solved before the end is reached.

So when you ask the composer to talk about his work for a program, he is often reluctant and even embarrassed, and he usually tries to avoid doing so. Often the first impulse is already far away, or there are too many of them to enumerate. They may be a part of the composer's private life which he does not like to speak of, or perhaps he does not know how far it is connected with the piece, because the real musical problem takes the place of many other things, which means more than the change of feelings.

To come to my "FANTAISIES," there is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing up gives the melody a sudden life. So I had the intention to write for him a symphony which I could call "Fantastic"; and I started my idea in a big way putting three pianos in a very big orchestra. This was already fantastic enough, and during work I came down to earth. I saw it was not a symphony but something which I mentioned before, connected with Munch's conception and conducting. I abandoned the title and finally I abandoned also my three pianos, being suddenly frightened by these three big instruments on the stage.

I called the three movements "FANTAISIES," which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera "JULIET," which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory.



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tarily with a major-mode, folk-like theme in the strings whose Bohemian cheerfulness is quickly sabotaged by a return to some pretty solid dissonances before the theme vanishes altogether, only to return, after a strange violin solo over percussion and pizzicato strings, to suggest something akin to the first movement's recapitulation, save that the material from the post-introduction Allegro never returns. The scherzo second movement follows something of a similar pattern, with the folkish second theme, more ambiguous in its major/minor configuration than its first-movement counterpart, that climaxes in perhaps the single most characteristic figure in Martinů's music, a two-chord, step-down progression often referred to as a "Moravian cadence." Functioning not as a traditional cadence but as a harmonic motif, this figure turns up so often in the composer's work that it must be considered as something of a signature. And, in a remarkable piece of synchronicity, the final third of the scherzo reaches a ferocious climax on a four-note motif that perfectly transposes the autobiographical D-S-C-H (German notation for D-E-flat-C-B) motif found in certain works by Shostakovich. Although the motif first appears in Shostakovich's 1947-48 Violin Concerto, that work was not premiered until 1955, while the Tenth Symphony, which also contains the motif, likewise received its first performance after Martinů had completed his *Fantaisies symphoniques*. In fact, the D-S-C-H motif appears in Martinů's work at least as early as the 1943 Concerto for Two Pianos and Orchestra.

Martinů often hinted that his *Fantaisies symphoniques* contained some sort of hidden "program," although he never revealed what this might have been. Several of the work's elements, however, provoke speculation, including the quotation, in the finale, from the composer's 1936-37 opera *Juliette*, based on Georges Neveux's play *La Clef des songes* (*The Key to Dreams*), composed and premiered around the time when the composer had entered into a short-lived but apparently passionate relationship with a composition student named Vítěslava Kaprálová, who died at the age of twenty-five in 1940. The Moravian cadence also plays a prominent role in this opera. The *Juliette* reference and several others, including from his own *Field Mass* (1939), certainly lead one to suspect autobiographical underpinnings in the work similar to the ones found, say, in Shostakovich's Eighth String Quartet from 1960. One also wonders whether the disquieting timbres, not unlike the swarming of bees, that open the first and second movements of the Sixth Symphony might be a recreation of "strange buzzing" (Šafránek) Martinů heard in his head for years following a near-fatal fall from a balcony in 1946, when he was teaching at Tanglewood. (This suggestion may seem less outrageous when one remembers that Martinů's fellow Czech Bedřich Smetana incorporated into his 1876 string quartet *From My Life* the ear-ringing that led to his deafness.) And while the overall tone of the *Fantaisies symphoniques* is not quite as dark as, say, that of the 1938 Double Concerto for Two String Orchestras, Piano, and Timpani or of the 1944 Third Symphony, the bracketing of the Sixth Symphony with the dreary motif (and its inversion) from Dvořák's *Requiem* seems to look backward into the tragedy of the war years as well as forward to the composer's demise. Charles Munch premiered the *Fantaisies symphoniques* with the Boston Symphony Orchestra on January 7, 1955. Four and a half years later, on August 28, 1959, Bohuslav Martinů died of cancer in a Swiss sanatorium.

—Royal S. Brown

Royal S. Brown is an internationally known scholar and writer who has written and lectured extensively on music, film, and film music. A teacher in the City University of New York and the New School University, he is also music editor of *Fanfare* magazine and is heard frequently on National Public Radio.



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About the First Performance of Martinů's "Fantaisies symphoniques"...

Martinů's "Fantaisies symphoniques" received its world premiere performances on January 7 and 8, 1955, under Charles Munch in a program that opened with the Prelude to Mussorgsky's opera "Khovanshchina," continued with Schumann's Symphony No. 4, and closed with Beethoven's "Emperor" Concerto—a program that left at least one reviewer overwhelmed by the amount of music to be digested in one sitting, but did not preclude an impressively favorable response to Martinů's new work.

Cyrus Durgin
in the
Boston Globe

According to a fairly tenable theory, music of greatest worth is not likely to be of greatest attraction when heard for the first time. The reason, of course, is that such music is usually different and startling enough to demand continuing acquaintance before the listener fully recognizes its character and value. (What really happens is that the listener has to take time in which to grow into the music.) At any rate, I hope that Martinu's "Fantaisies Symphoniques" (hereinafter termed "Symphonic Fantasies") is an exception to the rule, for upon first hearing yesterday it proved delightful and fascinating.

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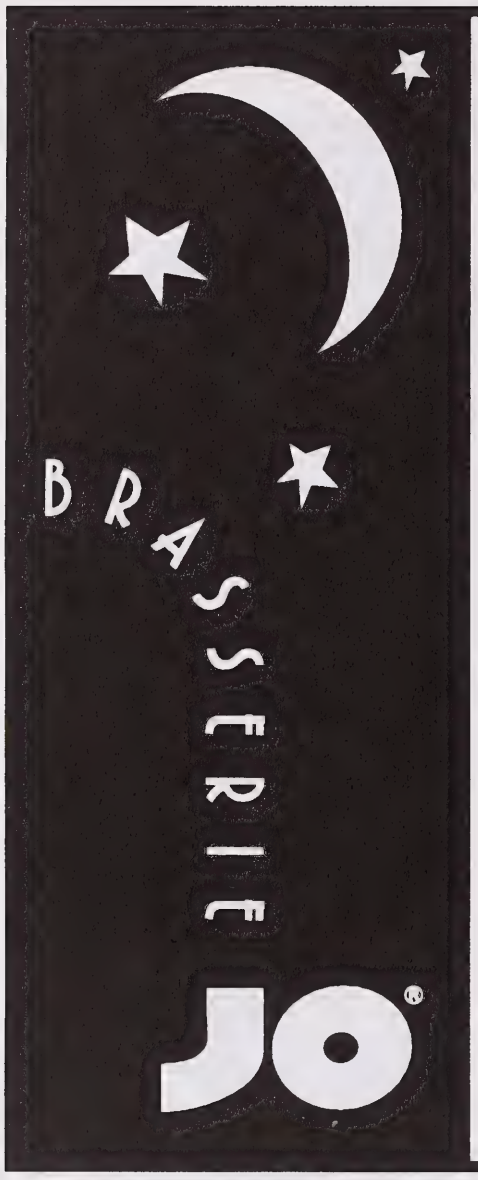


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tional skill and inventive cleverness. It is music of many facets: sweet and dissonant, tonal and with apparently combined keys; of sustained interest, large plan and no short length. It seldom gets very loud and oscillates between instrumental groups of varying size. There is a certain prevailing grandeur which indicates both technical and expressive mastery, and not the least suggestion of anything too much in the orchestration. Everything "sounds" beautifully.

At the start Martinu exhibits a remarkable theme in strings and high trumpets, muted, which makes a curious whirring sound upon closely adjacent notes, in what you might call whirling rhythm. You hear this theme entire in each of the three movements, and you hear it worked over and fragmented all through the piece and from top to bottom of the orchestra. I know of no basis for symphonic variation quite like it. It is much more than instrumental color; it is an organic part of the music.

Encore Please...

Martinu has said nothing about any specific emotional expression in the "Symphonic Fantasies," nor has he implied pictorial intent or program. But, with the capricious and frequent changes in mood, pace and manner, it suggests more than abstract musical ideas. There may or may not be a clue in the fact that upon the title page the composer wrote "New Fantastic Symphony," then crossed it out and wrote the present designation above.

I hope that this work, dedicated to Mr. Munch, who asked Martinu to compose it, and to the Boston Symphony upon the Orchestra's 75th anniversary, can be played again before this season is out. It was well received yesterday.

Tucker Keiser
in the
Boston Post

Martinu's "Fantaisies Symphoniques" or Sixth Symphony received its world premiere yesterday afternoon, performed by the Boston Symphony Orchestra and conducted by Charles Munch. In commemoration of the 75th anniversary of the founding of the orchestra, 15 works have been commissioned; this was the first to be given a public hearing. Its favorable reception by the Friday afternoon audience and its solid musical merit made its debut auspicious.

Episodic in conception, as the plural title suggests, tonally, rhythmically, and melodically the composition was given unity by very skillful craftsmanship. Achieving variety in rhythm and tonal color is not surpassingly difficult, but to achieve variety without sacrificing totality of effect is very difficult indeed. Mr. Martinu strengthened what might well have become a kaleidoscopic and unrelated series of impressions by reiteration of an easily recognizable motto-like tune and by less evident rhythmical and tonal interrelationships.

Rudolph Elie
in the
Boston Herald

In spite of the fact that all the parts of this concert were virtually perfection, the total added up to just a little too much music, a little too much at any rate to give Martinu's new symphony quite the proper climate for its first performance.

I find it difficult to appraise his Fantaisies Symphoniques on one hearing, far more so than anything I have heard in quite a while. The reason seems to be that the two outer movements of the three not only represent Martinu in a new phase but are lacking in essential contrast; in retrospect I am at a loss to recall how they differed since both consisted of contrasting fast and slow sections of similar materials and both contained the musical elements that can only be described as Martinuesque.

These elements, which suggest their origin in the pastoral reflections of Smetana, recall the sounds and scenes of the countryside. The opening bars themselves set an atmosphere of remoteness, or rural nostalgia in the distant, muted trumpets, the murmuring of the flutes, the shimmering of the strings. This presently culminates in a faster section filled with sudden and often violin sound effects, and thereafter, with occasional recollections of the pastoral qualities, it is kaleidoscopic and even fantastic in character.

The inner movement develops more comprehensibly, but the kaleidoscopic quality returns in the last movement to fully justify the title of the work. It is certainly filled with fancies, some of them of a remarkable effect and power.

Martinu's new phase here is a return, or at least a backward look, to impressionism but impressionism clothed in a highly dissonant idiom. His work, heretofore, has been marked by its great linear strength, its re-

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lentless forward movement, its clean and spare counterpoint.

The Fantaisies Symphoniques, however, represents a quite different approach aside from the unmistakable hand of the composer in everything. It is a difference in form as well as musical language, too: an "episodic" quality in Martinu, whose development of form and structure has always been so firm and precise, is a novel departure. But I find myself on unsure ground now, for I retain little but a general impression of the work after but one hearing. It is on the whole a good impression (it may be said it made a good impression on the audience as well), but I would like to hear it when programmed on a less wearying program than this one was.

Harold Rogers
in the
Christian Science Monitor

Bohuslav Martinů gave us a symphonic adventure yesterday afternoon. It was his Symphony No. 6, titled "Fantaisies Symphoniques," and it was the first performance anywhere....

This three-movement work is a symphonic adventure because it boldly explores the way into areas of fantastic orchestral sounds or timbres. It picks up where Bartók left off in his Concerto for Orchestra. It constantly provides the ear with fascinating material, some of which seems to be related formally, some of which does not.

Hardly has an effect been established before another takes its place. One might think the symphony fragmentary, but it isn't. Through some mysterious process (often unexplainable by composers themselves) the fragments draw together into an organic whole....

The harmony is mostly diatonic, though occasionally we hear a discreet bit of bitonality. It is neither cacophonous nor atonal, however it may sound as such to the conservative ear. As a matter of fact, it is not articulated in any new and forbidding idiom. Martinů simply uses familiar materials in unusual ways, thus gaining a sense of originality....

The resulting applause was not large, but it had a certain urgency in it that indicated that it was more than just polite, that it contained some genuine enthusiasm. We shall indeed be fortunate if the next 14 of these commissioned works are of the same high quality and imagination. Martinů completed the work in Paris in 1953.

Martinů's Musical Language

by Royal S. Brown

The musical style of composer Bohuslav Martinů may be one of the most difficult to pin down in all of twentieth-century music. Borrowing elements from pre-Baroque (English madrigals in particular), Baroque, Classical, Romantic, Impressionist (Debussy in particular), and modern music (via Albert Roussel, who taught him in Paris, and Igor Stravinsky in particular), not to mention jazz and the folk idioms of his native Czechoslovakia, Martinů's wide array of compositions somehow manage not to come across as eclectic. Indeed, in a large number of instances it takes no more than a few measures from any given composition to immediately identify the style as Martinů's.

A glance at the catalogue of Martinů's large number of works (383, according to the list compiled by Belgian musicologist Harry Halbreich in 1968) reveals a varied output fairly typical of the classically trained composer: operas, ballets, choral pieces (both religious and non-religious), songs, and an impressive body of instrumental works, including six symphonies, a large number of *concertante* works, duo-sonatas for various instruments (including three for cello), trios, string quartets, etc. Yet little in this impressive body of music consistently follows a particular trend, even after the composer solidified his musical vision during the Paris phase (1923-40) of his career. At first thought, for instance, one might consider Martinů to be a highly tonal composer, so often do certain passages momentarily take flight in very Czech-sounding moments of major-mode lyricism (with the melody characteristically doubled beneath at the interval of a

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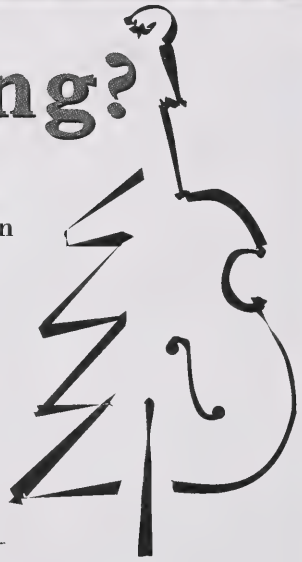
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sixth), and so often does he close his works and their various movements on a solidly tonal chord. With remarkable consistency, however, Martinů's moments of consonance quickly acquire, as they move forward, numerous added notes that lead the scoring into a harmonic density that often even moves beyond polytonality to something bordering on clusters. So thoroughly dissonant do long stretches in Martinů's music become that, even more so than in the works of a composer such as, say, Dmitri Shostakovich, the listener tends to lose total track of anything resembling a tonal center. Stated another way, Martinů, rather than pushing toward the limits of tonality in a systematic way, seems to base his harmonic aesthetic on a rather unmethodical, dialectical wandering between solid consonance and extreme dissonance.

One also often has the impression of Martinů as an extremely lyrical composer, and while that description totally fits the feeling one frequently has in listening to the composer's music, in many instances it does not apply to the actual nature of what seem to be themes and even melodies, which are often put together out of obsessively appearing and disappearing fragments. Certain works partially inspired by Baroque practices, such as the 1937 Concerto Grosso for Two Pianos and Chamber Orchestra, or the 1943 Two-Piano Concerto, more often than not seem to move forward almost entirely on the weight of an almost manic kinetic energy that owes a debt to Albert Roussel, but that also has something in common with the later piano concertos of Serge Prokofiev, though minus that composer's considerably broader sense of melodic flow. In Martinů's vocal works, such as the 1937 opera *Juliette,* the sung line tends to follow, à la Mussorgsky and Debussy, the contours of the language being set. But even in such an expressive—if dark—piece as the Second Sonata for Cello and Piano (1941), one of Martinů's true masterworks, one discovers, upon close listening, that, for instance, the apparently flowing opening theme is in fact a highly intricate, obsessive, almost fractionalized rhythmic interplay between the cello line and various chords in the piano. Indeed, as in Shostakovich but in a very different way, all of the components of Martinů's style, in particular motif, rhythm, instrumentation, and harmony (contrapuntal texture seems much less of a consideration in Martinů than in Shostakovich), are so thoroughly interlocked as to

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become meaningless when considered separately.

Although strongly indebted to the classical forms and structures that show up in everything from the songs and sonatas to the symphonies, Martinů, as his career advanced, often expressed the desire to break away from what he referred to as the "geometry" of these forms and structures. *Juliette,* described by Halbreich as a "surrealist opera" constructed almost as a string of idea associations, seems to mark a turning point. Even here and later, however, a dialectical process seems to be operational: one can note an arch-like overall structure to *Juliette*, while, in a later work such as the 1953 *Fantaisies symphoniques*, one can often discern the bare outline of certain structures such as the sonata-allegro form in the first movement or the song form and Trio in the second. Yet the various sections flow from one to the next with such subtlety that the listener is not even aware that a new phase is underway. Indeed, in his manipulation of the often fragmented motivic shards that carry his music forward, Martinů seems to be moving into new territory, defined by Brian Large in his 1975 *Martinů* as follows: "With Martinů the tune is not a separate element. The three notes which generally form the motif grow, change, acquire force as the movement pushes forward until they are seen to be the very elements out of which the whole musical structure has developed." Large further suggests that "This achievement of musical unity through continuously developing motifs may well be Martinů's greatest contribution to the art of composition."

In its expressive content as well, Martinů's music rarely moves the emotions in a single direction. Passages that carry the listener forward with a seemingly inexorable momentum, for instance, suddenly collapse into wispy fragments of instrumental and harmonic color. Works that start off in apparently impenetrable gloom often, at least for brief moments, allow the sun to break through the clouds. There are exceptions, of course, most notably the unrelentingly dark Concerto for Two String Orchestras, Piano, and Timpani from 1938, in which certain passages acquire an almost terrifying intensity. Note should be made, too, of a figure that, starting with *Juliette,* seems also to function as the composer's musical signature, while perhaps evoking a passionate love affair Martinů was involved in around that time. A two-chord progression often referred to as a "Moravian cadence" (it first seems to appear in the final movement of Janáček's 1921 *Taras Bulba*), this figure can also be found, for instance, concluding the first lyrical theme in the scherzo of the *Fantaisies symphoniques* on the following chords: C-flat-D-flat-F-B-flat (with a D-flat in the bass almost two octaves below) moving to A-flat-C-natural-E-flat-A-flat, with an E-flat in the bass. Just what the composer "meant" by incorporating this musical signature into so many works is anybody's guess, but it would certainly seem appropriate to presume that the Moravian cadence stands for both the national origins of Martinů the Czech-born composer as well as, perhaps, the farthest reaches of the musician's deepest passions.



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Antonín Dvořák
Symphony No. 8 in G, Opus 88



Antonín Dvořák was born at Mühlhausen, Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He wrote his Symphony No. 8 between August 26 and November 8, 1889, and conducted the first performance on February 2, 1890, in Prague. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on February 26, 1892, subsequent Boston Symphony performances being led by Charles Munch (in 1951, the first BSO performances since Nikisch's in 1892!), Antal Dorati, Erich Leinsdorf, Karel Ančerl, Charles Wilson, Joseph Silverstein, Seiji Ozawa, Jahja Ling, Andrew Davis, Yuri Temirkanov, Zdenek Macal, Marek Janowski, Christoph Eschenbach, Mariss Jansons, Myung-Whun Chung (the most recent subscription performances, in November/December 1996), and James Conlon (the most recent Tanglewood performance, on July 17, 1999). The symphony is scored for two flutes (second doubling piccolo), two oboes (second doubling English horn for just three measures), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).

In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvořák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part,

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accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3000 marks for the Symphony No. 7, offers a mere and insulting 1000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.

More . . .

Two books are available in English on Martinů: Miloš Šafránek's *Bohuslav Martinů: His Life and Works*, translated by Roberta Finlayson-Samsourová (Allan Wingate, 1962) and Brian Large's *Martinů* (Duckworth, 1975). Numerous recordings have been made of the *Fantaisies symphoniques*. The premiere recording (1956) with Charles Munch and the Boston Symphony was reissued on an RCA Victor Gold Seal LP in the 1970s but has not yet come out on CD. All six Martinů symphonies have been recorded by Václav Neumann with the Czech Philharmonic (Supraphon) and by Bryden Thomson with the Royal Scottish National Orchestra (Chandos). Individual recordings of the *Fantaisies symphoniques* include Karel Ančerl's with the Czech Philharmonic (Supraphon), Jiří Bělohlávek's with Czech Philharmonic (Chandos), Arthur Fagen's with the National Symphony Orchestra of the Ukraine (Naxos), Neeme Järvi's with the Bamberg Symphony Orchestra (Bis), and Gennady Rozhdestvensky's with the USSR State Symphony Orchestra (Russian Revelation).

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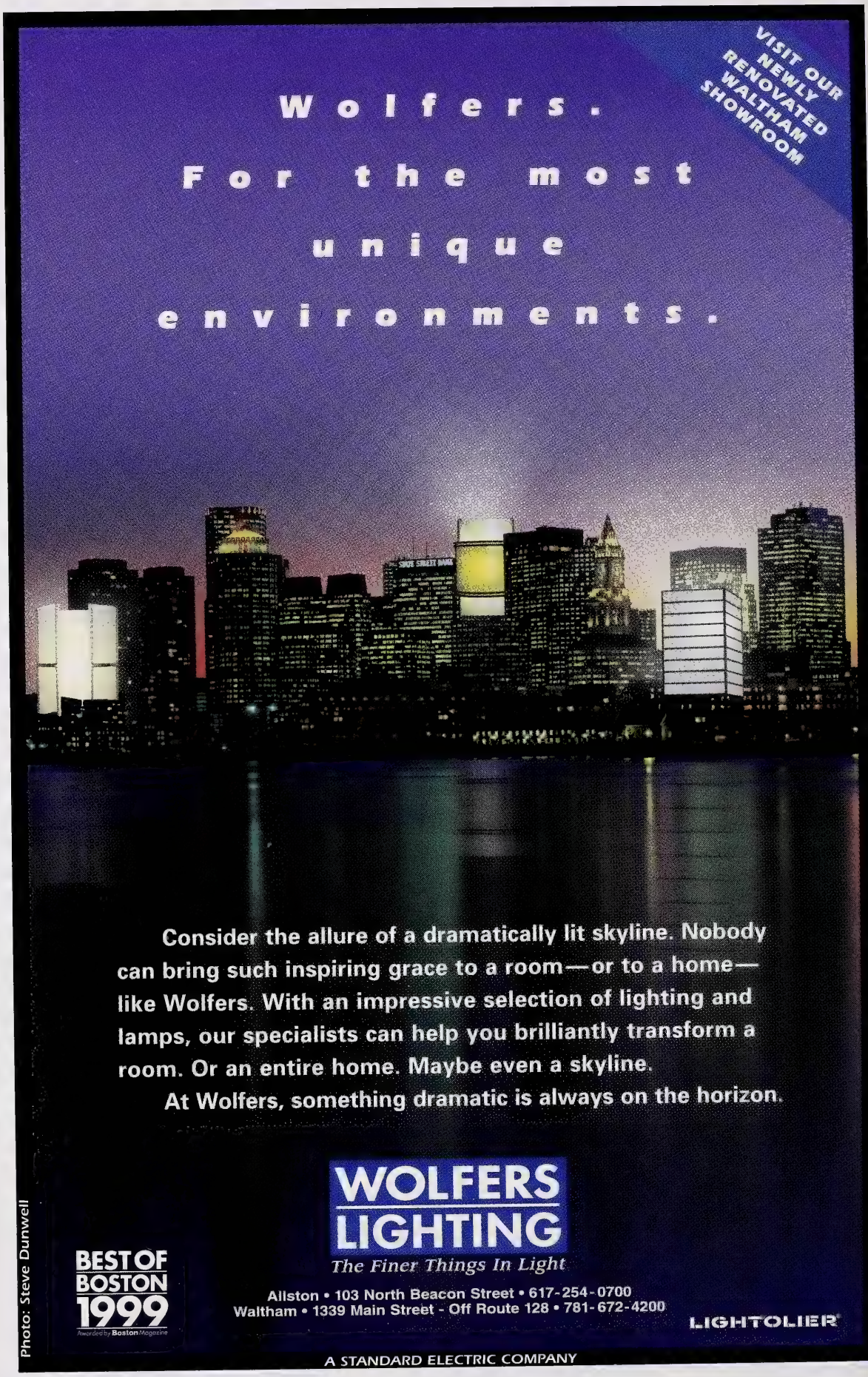


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Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the excellent Stravinsky article for The New Grove Dictionary of Music (1980), which was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). Two other recent, readily available biographies are Michael Oliver's *Igor Stravinsky* in the series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California). Available recordings of the Suite from *Pulcinella* include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Pierre Boulez's with the BBC Symphony Orchestra (Sony Classical), and the conductor-less Orpheus Chamber Orchestra's (Deutsche Grammophon). Recordings of the complete ballet score, including the vocal numbers for soprano, tenor, and bass, include Stravinsky's own, with the Cleveland Orchestra (Sony Classical), Robert Craft's with the Philharmonia Orchestra (Koch), Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon), and Stefan Sanderling's with the Bournemouth Sinfonietta (budget-priced Naxos).

John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The new article on the composer in the revised edition (2001) of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). Michael Steinberg's *The Symphony–A Listener's Guide* includes program notes on Dvořák symphonies 6 through 9 (Oxford paperback). Donald Francis Tovey's program note on the Eighth appears in his *Essays in Musical Analysis* (Oxford paperback). The Eighth Symphony can be heard in very good recordings by Colin Davis and the Concertgebouw Orchestra of Amsterdam (Philips), Christoph von Dohnányi and the Cleveland Orchestra (London), Rafael Kubelik and the Berlin Philharmonic (Deutsche Grammophon), Václav Neumann and the Czech Philharmonic (Supraphon), and George Szell and the Cleveland Orchestra (Sony Classical).

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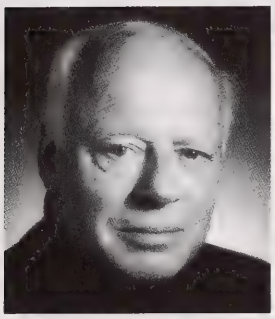
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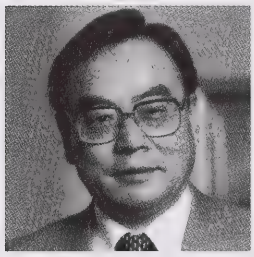
Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink is currently music director of London's Royal Opera, a post he will relinquish in 2002. He was previously music director at Glyndebourne (1978-88) and has conducted many operas for television and video with both companies. He has also been chief conductor from 1964-88 of the Concertgebouw Orchestra, principal conductor from 1967-79 of the London Philharmonic, of which he became president in 1990, and music director from 1994-99 of the European Union Youth Orchestra. The Royal Concertgebouw Orchestra has appointed him their Honorary Conductor—the first time such a title has been awarded in the history of that orchestra, an award made in recognition of his contributions to the orchestra since his conducting debut with them in 1956. During the closure of the Royal Opera House for renovation, Mr. Haitink conducted performances of Wagner's *Ring* in London and Birmingham, *Der Freischütz* and *Mefistofele* at the Barbican, *Don Carlos* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadlers Wells Theatre. In December 1999 Mr. Haitink conducted the gala inaugural concerts at the Royal Opera House, followed immediately by performances of *Falstaff*. Later in 1999-2000 he also conducted *Die Meistersinger von Nürnberg*. He led a new production of *Tristan und Isolde* at the Royal Opera House during the autumn of 2000 and returned there for performances of *Falstaff* in January 2001. Besides his commitments at the Royal Opera House in London, Mr. Haitink is a regular guest with the world's leading orchestras, including the Berlin Philharmonic, Royal Concertgebouw, Vienna Philharmonic, Dresden Staatskapelle, London Philharmonic, and London Symphony Orchestra. He toured with the Berlin Philharmonic throughout Europe in the summer of 2000, including concerts at the Salzburg Festival, BBC Proms, and Lucerne Festival. As principal guest conductor of the Boston Symphony he appears with that ensemble in Boston, in New York, and at Tanglewood, and will tour with them in Europe in the summer of 2001. Mr. Haitink has a distinguished recording history with Philips, Decca, and EMI. Recordings with the London Philharmonic include music of Shostakovich, Stravinsky, Elgar, and Vaughan Williams. His Concertgebouw recordings of Mahler, Bruckner, and Beethoven, and his Vienna Philharmonic recordings of Brahms and Bruckner, are internationally acclaimed. Opera recordings include *Peter Grimes* and *Don Carlos* with the Royal Opera House, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *The Magic Flute*, *Daphne*, *Tannhäuser*, and Wagner's complete *Ring* with the Bayerische Rundfunk. His recordings with the Boston Symphony Orchestra include the four Brahms symphonies and music of Ravel on Philips, and the Brahms Second Piano Concerto with Emanuel Ax on Sony Classical. Bernard Haitink has received many awards in recognition of his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievement in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985. He will lead the BSO in three programs at Tanglewood this August, his first Tanglewood appearances since 1996.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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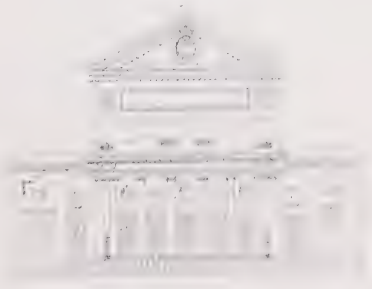
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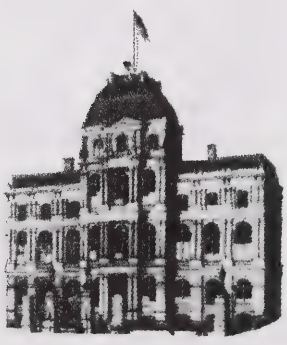
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NEXT PROGRAM. . .

Thursday, March 22, at 10:30 (Open Rehearsal)
Thursday, March 22, at 8
Friday, March 23, at 1:30
Saturday, March 24, at 8

Pre-Concert Talks by Jessie Ann Owens (March 22 rehearsal and concert) and Ellen Harris (March 23, 24)

BERNARD HAITINK conducting

STRAVINSKY — *Symphony of Psalms*

I. ♩ = 92 (Psalm 38, verses 13 and 14)
II. ♪ = 60 (Psalm 39, verses 2, 3, and 4)
III. ♩ = 48 — 𝅗𝅥 = 80 (Psalm 150)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

INTERMISSION

RAVEL — *Daphnis et Chloé* (complete)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Ravel and Stravinsky both wrote music for ballets of Diaghilev around 1910, music that displays a nuanced brilliance of orchestral color and exotic, evocative melody. Ravel's diaphanous, shimmering *Daphnis et Chloé*, written in 1910 for a Diaghilev ballet first staged in 1912, was as much of its time as Stravinsky's contemporaneous *Firebird*, *Petrushka*, and *Rite of Spring*. With its rhythmic drive and sparse choral textures, Stravinsky's *Symphony of Psalms* is at once an affirmation of the composer's faith and a statement of his many musical concerns. *Symphony of Psalms* was commissioned by Serge Koussevitzky for the fiftieth anniversary of the BSO. It stands as one of the most significant works ever to have resulted from a Boston Symphony commission, and an important reminder of the orchestra's rich musical legacy.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-266-1200. Please note that there is a $3.25 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: Note that this season the BSO offers pre-performance talks in Symphony Hall prior to *all* BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, March 22, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—March 22, 8-9:45
Friday 'A'—March 23, 1:30-3:15
Saturday 'B'—March 24, 8-9:45

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

STRAVINSKY	*Symphony of Psalms*
RAVEL	*Daphnis et Chloé* (complete)

Wednesday, March 28, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—March 29, 8-10:05
Friday 'B'—March 30, 1:30-3:35
Saturday 'A'—March 31, 8-10:05

INGO METZMACHER conducting
JOSHUA BELL, violin

WEBER	Overture to *Oberon*
MENDELSSOHN	Violin Concerto
HENZE	Symphony No. 8
STRAUSS	*Don Juan*

Wednesday, April 11, at 7:30 p.m.
(Open Rehearsal)
Thursday 'C'—April 12, 8-9:55
Friday 'B'—April 13, 1:30-3:25
Saturday 'B'—April 14, 8-9:55

ANTONIO PAPPANO conducting
YEFIM BRONFMAN, piano

WALTON	*Scapino* Overture
SIBELIUS	Symphony No. 7
BRAHMS	Piano Concerto No. 1

Tuesday (non-subscription)—April 17, 8-9:55
Thursday 'A'—April 19, 8-9:55

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	Overture to *The Creatures of Prometheus* Piano Concerto No. 1 Piano Concerto No. 3

Saturday 'A'—April 21, 8-9:45
Tuesday (non-subscription)—April 24, 8-9:45

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Coriolan* Overture Piano Concerto No. 2 Piano Concerto No. 4

Friday Evening—April 27, 8-10
Saturday (non-subscription)—April 28, 8-10

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Consecration of the House* Overture Symphony No. 8 Piano Concerto No. 5, *Emperor*

Tuesday 'B'—May 1, 8-9:55
Friday Evening—May 4, 8-9:55

SEIJI OZAWA conducting
THOMAS HAMPSON, baritone

MAHLER	Songs from *Des Knaben Wunderhorn*
SHOSTAKOVICH	Symphony No. 5

Programs and artists subject to change.

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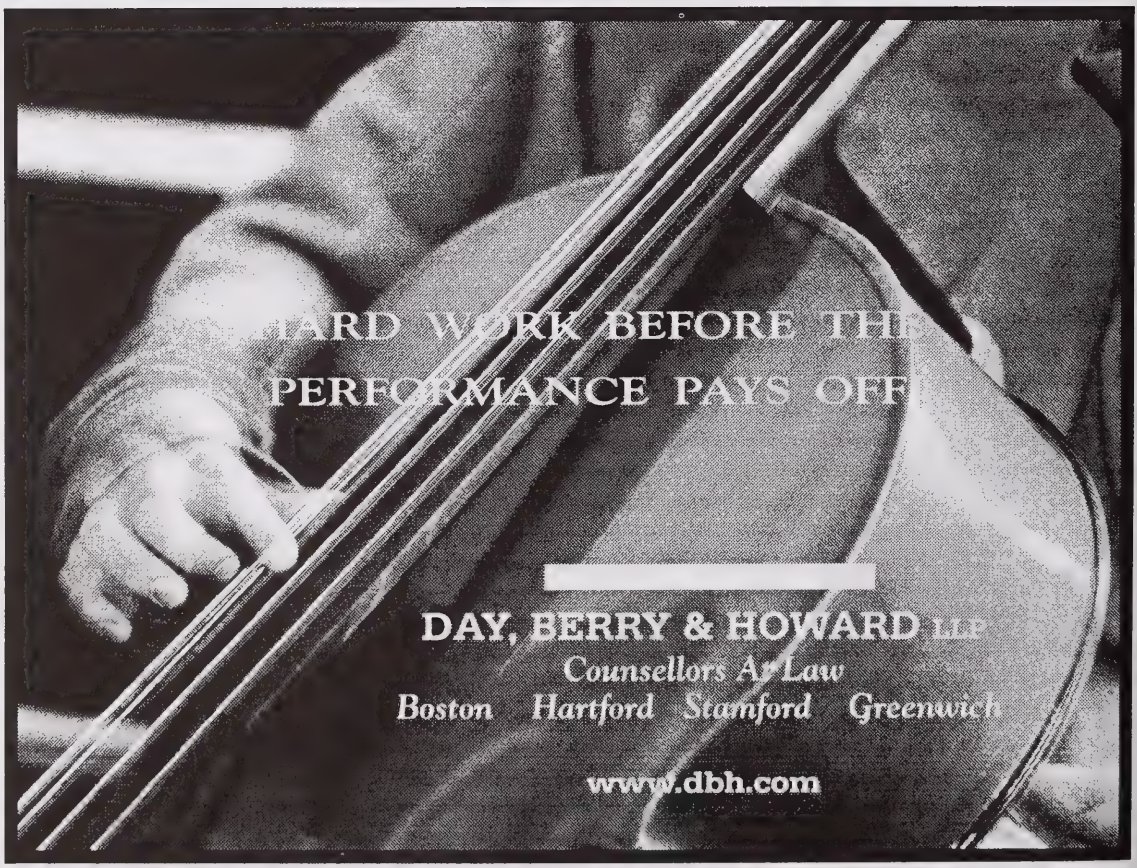
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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

FOR INFORMATION ON SPECIAL CENTENNIAL EVENTS throughout the community and at Symphony Hall, please call (617) 638-9424.

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $3.25 for each ticket ordered by phone or over the internet.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Cohen Wing entrance on Huntington Avenue on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and, this year, unique gift items inspired by the Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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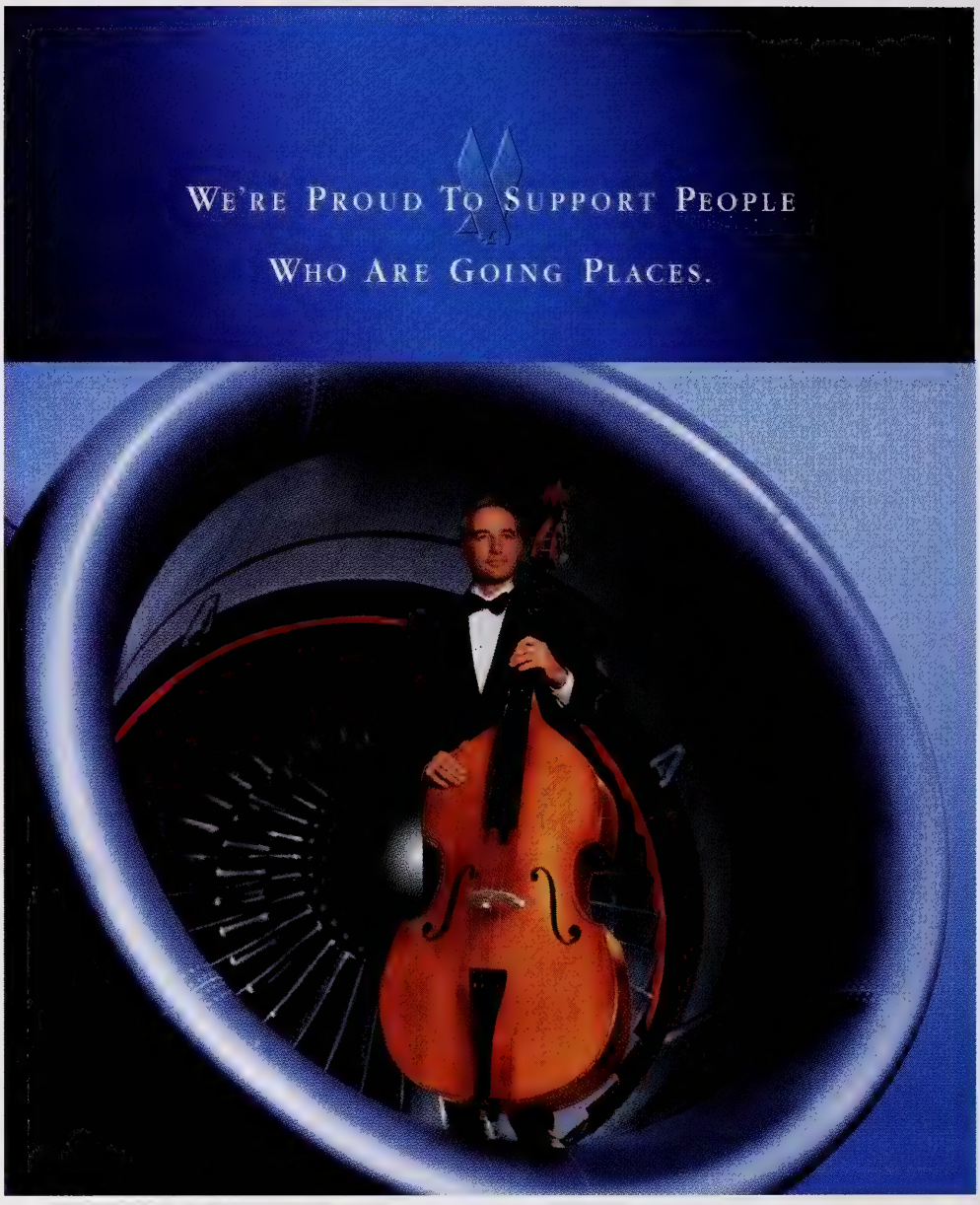
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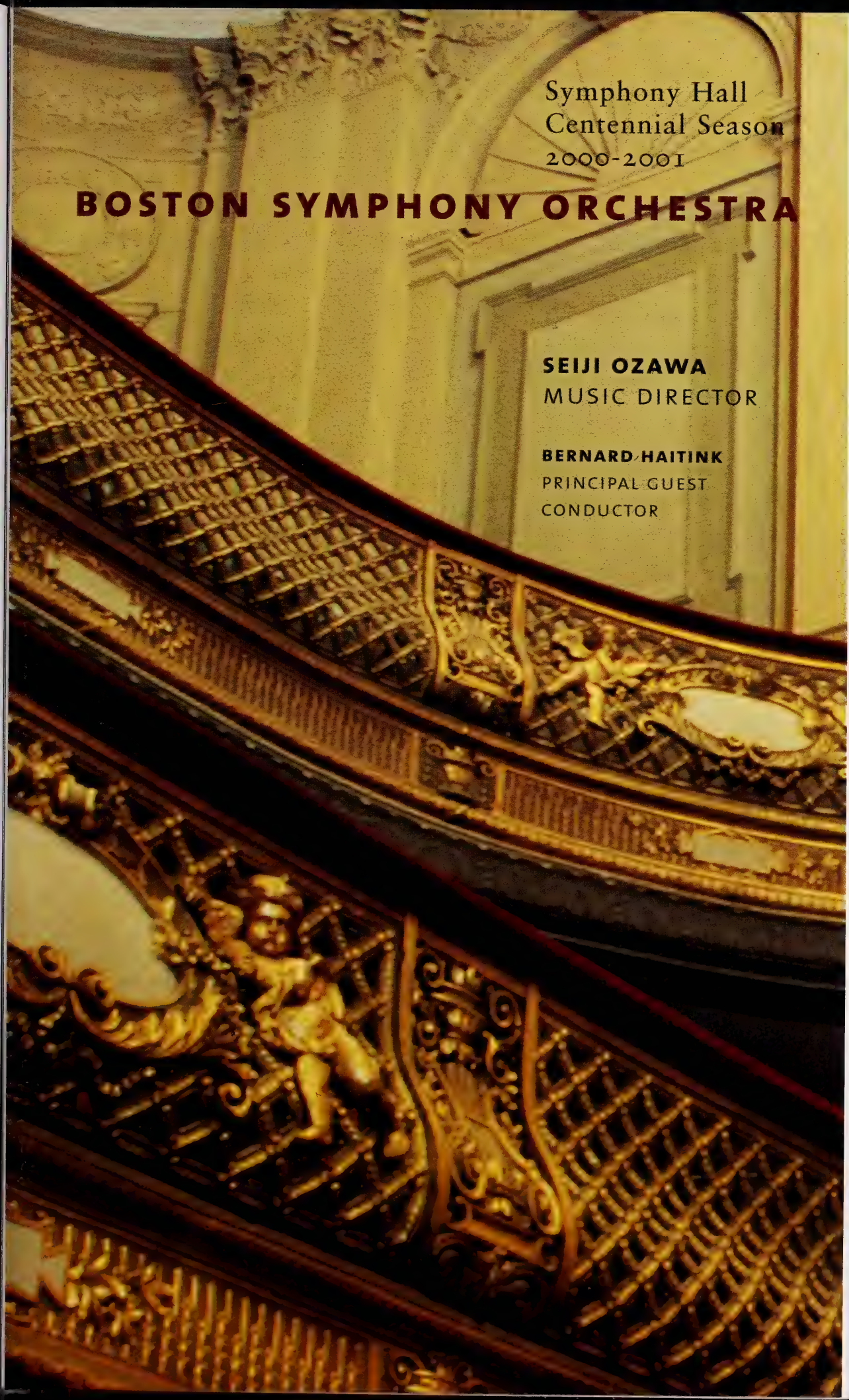
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BSO

Boston Symphony Chamber Players at Jordan Hall, Sunday, April 1, at 3 p.m.

The Boston Symphony Chamber Players continue their 2000-01 season at Jordan Hall at the New England Conservatory on Sunday, April 1, 2001, with a program including Haydn's Divertimento in E-flat for horn, violin, and cello, Hob. IV:5, Harold Shapero's String Quintet, and Beethoven's Quintet in E-flat for piano and winds, Opus 16, with guest pianist Lee Luvisi. Tickets at $28, $21, and $16 may be purchased through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. On the day of the concert, tickets are available only at the Jordan Hall box office.

The Chamber Players' Jordan Hall series will conclude on Sunday, April 29, with a program featuring a new work by Osvaldo Golijov, Beethoven's String Trio in G, Opus 9, No. 1, and Stravinsky's Suite from *L'Histoire du soldat*. Tickets for this concert are also on sale now.

AT&T Sponsors "The Language of the Twentieth Century"

Symphony Hall, home to the Boston Symphony Orchestra since 1900, is where the orchestra has built its reputation as a champion of new music, through world premieres and through the American premieres of some of this century's great musical works. To mark the centennial of Symphony Hall this season, the BSO continues to revisit its musical legacy through "The Language of the Twentieth Century," a special program sponsored by AT&T to survey some of the masterworks that have helped build the orchestra's reputation, and to introduce new works from today's leading composers. Over the years, the BSO has commissioned and/or premiered more than 350 works since Symphony Hall opened its doors a century ago. Commissioned by Serge Koussevitzky for the BSO's fiftieth anniversary in 1931, Stravinsky's *Symphony of Psalms* is the ninth work to be performed this season as part of the "Language of the Twentieth Century" series, previous works having included John Corigliano's Symphony No. 2 in its world premiere performances, Osvaldo Golijov's *La Pasión Según San Marcos* and Arvo Pärt's *Como anhela la cierva* in their first United States performances, Prokofiev's Violin Concerto No. 1, Stravinsky's Concerto for Piano and Winds and *Four Norwegian Moods*, and Copland's Concerto for Piano and Orchestra. The series will conclude with Hans Werner Henze's Symphony No. 8 next week.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season in Symphony Hall. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. This week, Jessie Ann Owens of Brandeis University (March 22 rehearsal and concert) and Ellen Harris of MIT (March 23, 24) discuss Stravinsky and Ravel. Next week, John Daverio of Boston University discusses Weber, Henze, Mendelssohn, and Strauss (March 28 rehearsal, 29, 30, 31).

With Thanks

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO has also been the beneficiary of project funding through the federal budget

Free Community Events

SATURDAY CONCERTS AT SYMPHONY HALL

Tickets are required. **Concert time: 2pm**
Funded in part by The Paul and Edith Babson Foundation and The Fuller Foundation.

March 17	**Massachusetts Music Educators Association All State Concert (limited tickets available)**
April 14	**Massachusetts Instrumental and Choral Conductors Association Gold Medal Ensembles**

FREE TOURS OF SYMPHONY HALL

The first Saturday of every month at 1:30pm (March 3, tour will begin at 1pm) • Tuesdays at 9am • Wednesdays at 4:30pm and at 1pm • At 1pm prior to the free Saturday afternoon concerts. For further information please contact the Volunteer Office at **(617) 638-9390.**

SUNDAY COMMUNITY CONCERTS

Chamber music performances by members of the BSO. Reservations are required.
Sponsored by State Street. **Concert time: 3pm**

March 11	**Wiggins Auditorium, City Hall, Peabody**
March 25	**Twelfth Baptist Church, Roxbury**
April 29	**Museum of Afro American History, Boston**

TRAVELING CENTENNIAL EXHIBIT

Featured at the following Boston-area public libraries. Sponsored by the Harcourt General Charitable Foundation.

March	**Somerville Public Library,** 79 Highland Avenue
April	**Fields Corner Branch,** 1520 Dorchester Avenue
May	**Roslindale Branch,** 4238 Washington Street
June	**South Boston Branch,** 646 East Broadway

For tickets, reservations, or further information, please call the Centennial Information Line at (617) 638-9424.

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appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the "Save America's Treasures" fund and the federal highway department. We are extremely grateful to the Massachusetts congressional delegation, especially Senator Edward M. Kennedy and Congressmen John Joseph Moakley and Michael E. Capuano, and their outstanding staffs in Boston and Washington, for sponsoring legislation supporting the BSO and its mission. If you would like to join us in thanking our state or federal elected officials for their role in furthering the mission of the BSO, or would like information on how you can help support public funding for the arts, please contact Jo Frances Kaplan, Director of Foundation and Government Support, by phone at (617) 638-9462 or via e-mail at jfkaplan@bso.org

BSO Members in Concert

The New England Brass Band under its music director, BSO bass trombonist Douglas Yeo, will give a concert on Friday, March 23, at 7:30 p.m. in the Robert-Dubbs Auditorium at Brookline High School. Brett Baker, principal trombone of the Black Dyke Band in England, is the featured guest soloist. Tickets are $10 ($7 for students). For more information call (617) 713-5216 or visit the "Concerts" section of the New England Brass Band website at www.newenglandbrassband.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble continues its 2000-01 season with a program of music by Boccherini, Scott Wheeler, Beethoven, and Bartók on Friday, March 23, at 8 p.m. at the Peabody Essex Museum in Salem. The performers are Sharan Leventhal and Victor Romanul, violins, violist James Dunham, guitarist Anthony Weller, and Mr. Miller. Tickets are $20, with discounts for students and seniors. For more information call (617) 964-6553.

The Walden Chamber Players perform music of Mozart and Brahms on Friday, March 23, at 8 p.m. at the Longy School of Music, 27 Garden Street, Cambridge. The performers include BSO string players Nurit Bar-Josef, Alexander Velinzon, Burton Fine, and Andrew Pearce, with violist Christof Huebner and cellist Susannah Chapman. For more information call (518) 781-4816.

BSO violinist Valeria Vilker Kuchment joins pianist Jerome Rosen and cellist David Finch for Haydn's Piano Trio in E-flat, Hob. XV:30, Beethoven's C minor piano trio, Opus 1, No. 3, and Schubert's B-flat piano trio, D.898, on Sunday, April 8, at 3 p.m. at the Longy School of Music, 27 Garden Street, Cambridge. General admission is $20 ($10 students and seniors). For more information call (978) 363-5704.

BSO trombonist Norman Bolter will perform and conduct his own compositions, including four world premieres, on Monday, April 9, at 8 p.m. in Jordan Hall at New England Conservatory. He will be joined on this occasion by Frequency Band members from America, Europe, and New Zealand, for a program including works for trombone, brass, winds, voice, and strings. Admission is free. For more information, call (617) 469-5584, e-mail airev@aol.com, or, for the complete program, visit the events section of the Airev Productions website at www.air-ev.com.

Parking Near Symphony Hall: A Note to Our Patrons

The BSO has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. As a special benefit, guaranteed, pre-paid parking is available to subscribers who attend evening concerts. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.



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SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where Mr. Ozawa has also played a key role as both teacher and administrator at the Tanglewood Music Center, the orchestra's summer training academy for young professional musicians. In 1992 he co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami
*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
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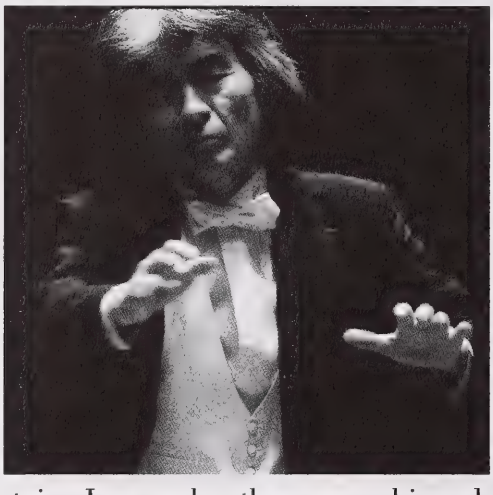
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Celebrating the Symphony Hall Centennial From the Stage...

Seiji Ozawa — First Impressions

What is the expression in English—you can't judge a book by its cover? I tell you why I say this: The first time I conducted in Symphony Hall was in 1968. I had already conducted at Tanglewood, but this was my first invitation to Boston. My wife and I came from Toronto, where I was music director, and we had to bring our dog, a Yorkshire terrier.



Constantine Manos

The only hotel that would take us was what is now the Eliot, at the corner of Massachusetts and Commonwealth avenues. It was pretty bad then. At least I could walk to the hall, I was told.

The first morning I had a shock. I started to walk, and I saw some very strange, very dirty shops; bad Chinese restaurants even I wouldn't go in, strange people too. When I got closer to this big brick building at the end of Mass. Ave., I decided it couldn't be Symphony Hall. You know, I had some fantasy about it: Symphony Hall must look very fancy, with a nice sign, but I saw nothing. So I asked, and found out, yes, this was it. I walked in and went upstairs. I remember there was a big welcome, and I felt very happy.

The next thing I remember is standing on that amazing stage. The hall looked so beautiful to me. I could feel so much dignity and tradition. But nothing prepared me for the sound of the Boston Symphony— so warm, and clear, and effortless. I am convinced that what we know as the "Boston Symphony sound" has been created by these acoustics. The orchestra never has to force or push. The sound just flies.

I fell in love then, and have been ever since. It's true. I think about what genius it was, at the beginning of that new century, to have made this hall. How brave it was, too. I wonder what it was like to see it being built. How huge it must have looked, and what a risk it must have seemed like. Would it work? Would it sound right? Would it be full? Who could imagine how lucky I would be, how lucky all of us are, to live in such a place?

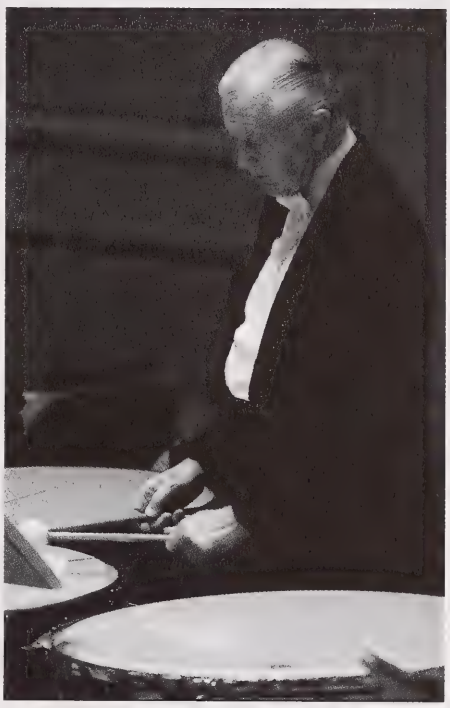
Symphony Hall spoils one in such a way that every other hall in the world seems inferior. The only other hall that comes close is Vienna's; both have a similar feel. There is a warmth to the sound, which, along with the beautiful blend from one side of the stage to the other, makes it extremely easy to play here. One never feels the need to force; and, sitting sometimes at the very side of the stage, it is never a struggle to hear what is sounding on the opposite side. I sometimes connect with one of the bass players when they play something interesting which catches my attention from across the stage. This is rare in other halls.

—Bonnie Bewick
BSO violinist

The Symphony Hall "impressions" by Seiji Ozawa, Everett Firth, and John Williams are taken from *Symphony Hall: The First 100 Years*, a large-format book of photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, *Symphony Hall: The First 100 Years* is available in the Symphony Shop.

Everett Firth — A View from the Stage

I have spent most of my life, and all of my musical life, within the confines of Symphony Hall. It is simply the finest hall in the world in which to create great music.



Constantine Manos

Since my instruments (timpani) remain onstage at all times, any maintenance work, changing of heads, or practicing must be accomplished onstage. To perform on this stage is to bask in acoustics like warmth from the sun. The quality of sound emanating from my colleagues can be overwhelmingly beautiful, passionate, rich, and exciting beyond words.

Even to this day, as I step onto that stage when the hall is lit but empty, the ambiance is awesome. It has a sombering greatness that defies description. When you consider all the great professionals—conductors, composers, soloists, orchestra players—who have made music in this temple, it brings shivers to your spine. The nobility of the air raises your head. If only the walls, the statues, the seats, would testify to what they have witnessed: the sounds, the temperament, the moods, the great artistry.

From my first concert to the present day, the thrill and ecstasy of the music have only increased with my knowledge of the music. I consider myself extremely fortunate for having spent my musical life in this, the world's greatest temple of music.

"Symphony Hall"—these words always resonate with wonderful music. It has seen some of the greatest moments in musical history, and playing here gives one the unmistakable feeling that this historical richness is repeating itself with every concert.

—Nurit Bar-Josef
BSO assistant concertmaster

During my boyhood in California, my parents sometimes reminisced about the heavenly sounds of the BSO in Symphony Hall. Poor and struggling students at Harvard, they could afford tickets only once in a blue moon. Perhaps because of these boyhood legends, I feel a sense of destiny about playing here. And after twenty-six years as a member of the BSO, I'm still struck by the supreme acoustical beauty of Symphony Hall, and the consummate musical attainment of my colleagues.

—Jonathan Miller
BSO cellist

What makes Symphony Hall special for me is all the people that have worked and played here. When I play on our stage, I am part of a musical legacy spanning more than 100 years and many astounding and talented careers.

—Wendy Putnam
BSO violinist

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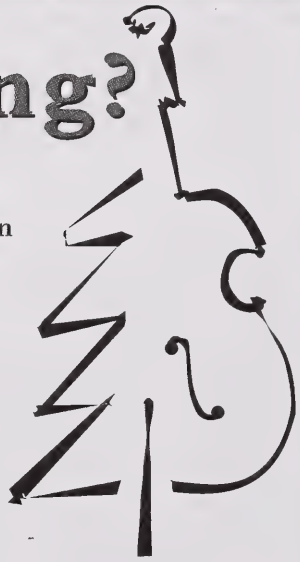
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Keith Lockhart — A Magical Place

The first time I ever saw the inside of Symphony Hall, I was standing on the podium, in 1993 during my first engagement with the Boston Pops. I had already formed an impression of it, though, sort of the way one has a feeling for any legendary place—New York City, perhaps, or the Great Wall, or the Vatican—before one ever actually sets foot there. Music is a very old-fashioned business: we still believe in legends, and fantasy, and magic.



Mirco Vintonov

Symphony Hall is the stuff of legend, to musicians throughout this country and around the world. All young musicians dream of plying their craft on the world's great stages: Carnegie Hall, the Concertgebouw and the Musikverein, and, of course, Symphony Hall in Boston, Massachusetts.

A venue is part of the performance, and it works with you and for you, or against you, or sometimes both! How wonderful it was to find out that Symphony Hall lived up to its awesome reputation. It was built to house great events, and it seems to know that and do everything it can to add to the impact of one's performance.

Symphony Hall was designed from the outset for the twin missions of its resident ensemble, the Boston Symphony and the Boston Pops. It's a multi-purpose facility that actually works! Also, I love to be in communication with the audience, and I love the fact that Symphony Hall, while by no means a small hall, seems very intimate from the stage. The audience is not divorced and distant from the proceedings, it is part of the proceedings, which is exactly how it should be.

The acoustics of Symphony Hall are so responsive that one can always play all dynamic levels without forcing the sound. Thus, one enjoys the luxury of having even a *fortississimo* that is relaxed, thereby allowing the performer to concentrate more readily on intonation and beauty of sound. Symphony Hall is unquestionably one of the greatest halls in the world.

—Chester Schmitz
BSO principal tuba

The acoustics of Symphony Hall are frequently and widely praised, but from my seat on stage in the back row of the Boston Symphony Orchestra, I am struck each day by the simple elegance of its design. The warmth of the wood and plaster, the functional utility of the original seats, the gold gilt cast iron balconies and the simplicity of the bare bulb chandeliers provide a beautiful visual accompaniment to the music one hears. In our 6000-channel universe, which seems to bombard us regularly with the bigger, flashier, and ostentatiously opulent, Symphony Hall stands like a sentinel, beckoning us as if it were saying, "I am here only to serve the music, come and listen with me."

—Douglas Yeo
BSO bass trombonist

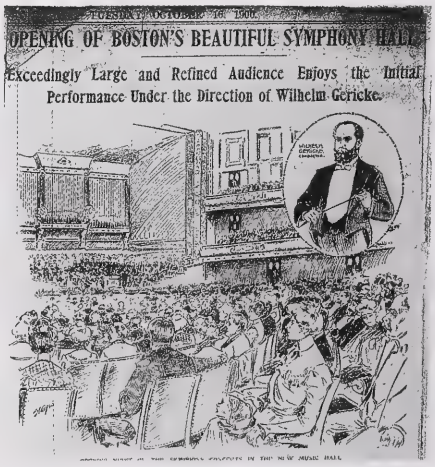
I have heard for too many years now that Boston's Symphony Hall is one of the three greatest concert halls in the world. From the perspective of a BSO bassist who has performed in all of them, I can only deduce that there must be some age-old conspiracy still at work hiding the full truth of the matter—that Symphony Hall is so clearly the preeminent hall for symphonic music in the world that it can afford to be charitable to a couple of others.

Bassists love Symphony Hall. Since our instruments directly contact the floor when we play, the response of our basses can vary enormously from stage to stage. Symphony Hall's stage floor creates a particularly resonant platform for our instruments, giving such positive feedback that we never feel the need to force our sound. In addition to the richly resonant stage floor, the hall itself supports and sustains lower frequency tones better than any other hall I've ever played in. It is reassuring to know that even in the loudest *tutti* passages the contribution of the double basses will always be heard in Symphony Hall.

—James Orleans
BSO double bassist

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


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The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

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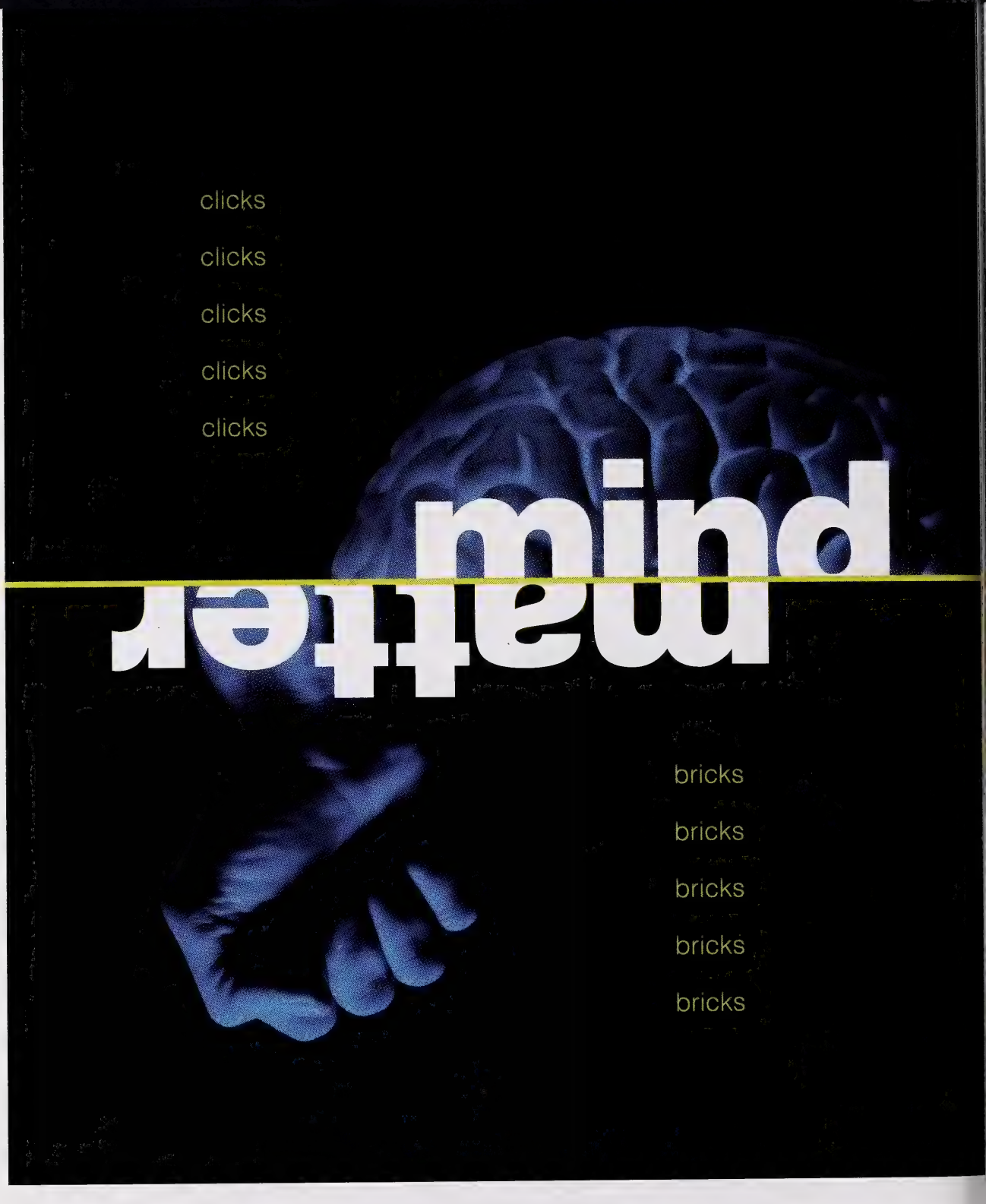
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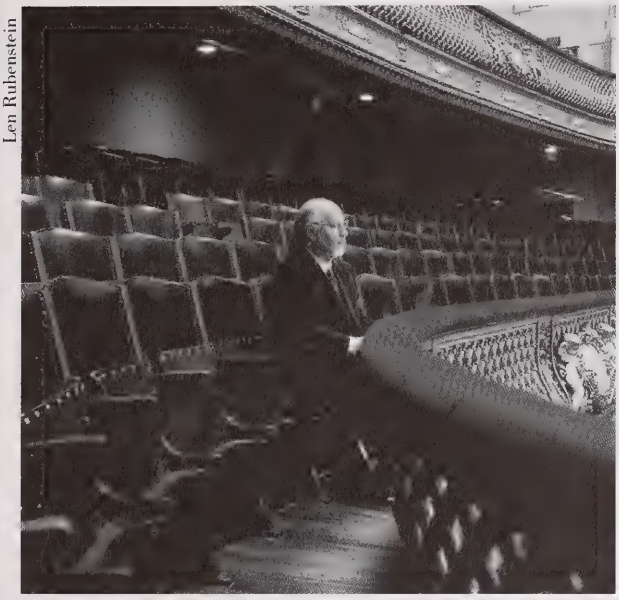
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John Williams — Symphony Hall in the Dark

The surest way to commune with the spirit of Symphony Hall is to sit in it, late at night, alone in the near dark, when it's lit by a single worklight on the stage. This is a unique experience, available only to a privileged few, but it is one that I've relished many times—and is one that I'm happy to speak about.



Len Rubenstein

Quite often after concerts, while waiting to go home, I wander into the hall to stop and ponder and, most of all, to listen. The time is typically about an hour or so after the end of a concert, not long after the hall was filled with people—all playing, singing, listening, and applauding, and sometimes even standing and cheering in the balconies.

I sense that I can still hear echoes of what transpired in the hall earlier that evening, and the sound is not faint—it's actually quite loud! It's as though the hall has a memory bank that stores in the molecules of its walls all of the sounds it creates with the orchestra and the audience.

Both the immediate and distant past seem to live in this place. I wonder what the walls might "remember" of Koussevitzky or Prokofiev, or what they might tell us about Stravinsky's visit or Rachmaninoff's sound. All of these wonders seem to be mysteriously and magically stored here. I like to think that the seats, walls, and floors of the hall are all distant cousins of the wood vibrating in our violins, violas, and basses, and that they all conjoin to make each concert a kind of "celebration of the trees," whose spirit carries the message of the music to us. In this way, the hall functions as an equal partner with the instruments themselves, performing its wonders again and again as it tirelessly aids us in our quest to "apprehend the transcendent."

My memories of Symphony Hall go back to a time when I was just big enough to see over the second-balcony rail. When I was a kid growing up in Medford, my parents had a pair of seats for a Tuesday-night series. From time to time, when one of them couldn't come, they would bring me along, so it was here that I had my initiation into the marvels and mysteries of music. I recall in particular a concert led by Charles Munch, which he closed with a characteristically hair-raising performance of Ravel's *La Valse*. There was a palpable exhilaration in the air as the audience made its way down the stairs—total strangers were exchanging comments and grinning ear-to-ear at one another, as strangers will do when they have been united in an extraordinary experience.

At the time, of course, I took Symphony Hall for granted—it was the only concert hall that I knew. In the meantime I have found for myself what has often been said before: in all the world there are but a handful of acoustic spaces comparable to Symphony Hall.

—Fenwick Smith
BSO flutist

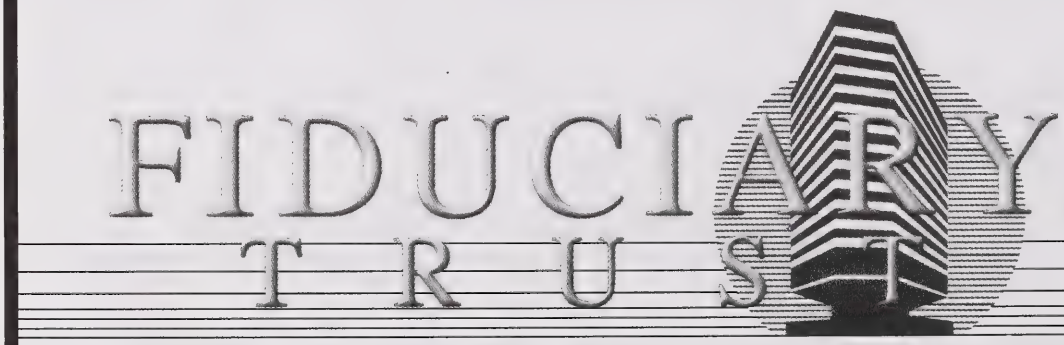
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STRAVINSKY — *Symphony of Psalms*

I. ♩ = 92 (Psalm 38, verses 13 and 14)
II. ♪ = 60 (Psalm 39, verses 2, 3, and 4)
III. ♩ = 48 — 𝅗𝅥 = 80 (Psalm 150)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation are on page 27.

The performance of this work is sponsored by the National Endowment for the Arts as part of a program entitled "The Language of the Twentieth Century," supporting the performance of important works given their world or U.S. premieres by the BSO in Symphony Hall.

INTERMISSION

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JOHN OLIVER, conductor

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Igor Stravinsky
Symphony of Psalms

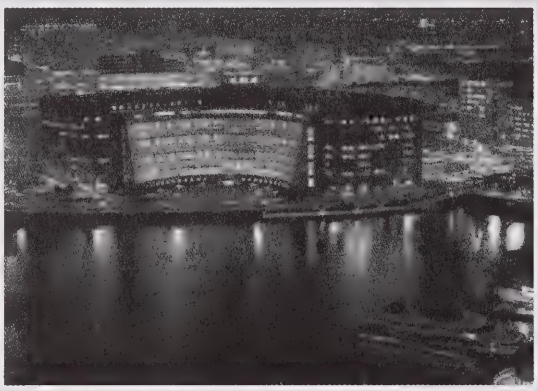


The Symphony of Psalms *was one of the works commissioned to celebrate the fiftieth anniversary of the Boston Symphony Orchestra. Stravinsky composed it at Nice and Charavines between January and August 15, 1930. The score bears the dedication (in French): "This symphony composed to the glory of GOD is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." Serge Koussevitzky was to have conducted the world premiere with the Boston Symphony in December 1930, with a European premiere following a few days later in Brussels under the direction of Ernest Ansermet. But Koussevitzky fell ill, and the Boston performance was postponed. He did, however, allow the European performance to take place. As a result, the first performance was given by the chorus and orchestra of the Brussels Philharmonic Society under Ansermet on December 13, 1930, and the Boston Symphony Orchestra under Koussevitzky performed the American premiere on December 19 with the chorus of the Cecilia Society, Arthur Fiedler, conductor. Koussevitzky believed in the work and repeated it two months later and again a year later. In addition to further performances under Koussevitzky's direction, the* Symphony of Psalms *has been performed by the BSO under Stravinsky himself (in December 1939), Robert Shaw (the first Tanglewood performance, on August 9, 1947), Leonard Bernstein, Erich Leinsdorf, Michael Tilson Thomas, Colin Davis, Seiji Ozawa, Shaw again (the most recent Tanglewood performance, on August 24, 1996), and Andrew Davis (the most recent subscription performances, in October/November 1997). The chorus part has been taken by the Cecilia Society chorus, the Harvard Glee Club and Radcliffe Choral Society, the Berkshire Festival Chorus, the Chorus Pro Musica, the New England Conservatory Chorus, and, for all of the BSO's performances since 1973, the Tanglewood Festival Chorus, John Oliver, conductor. In this score Stravinsky completely eliminates upper strings (violins and violas). In addition to four-part chorus (Stravinsky preferred, but did not insist on, children's voices for the soprano and alto parts), the score calls for five flutes (fifth doubling piccolo), four oboes and English horn, three bassoons and contrabassoon, four horns, one small trumpet in D and four trumpets in C, three trombones, tuba, timpani, bass drum, harp, two pianos, cellos, and double basses. The pianists at these performances are Vytas Baksys and Jonathan Bass.*

The Boston Symphony introduced new works before 1930, but it rarely—if ever—commissioned them. Even before the turn of the century the orchestra gave the world premieres of many American works, mostly by Boston composers, and, of course, American premieres of the newest compositions from Europe. Serge Koussevitzky's decision to commission a group of new pieces from the leading composers of the day to celebrate the orchestra's first half-century began a tradition that continues to the present. Koussevitzky's invitation to celebrate the orchestra's anniversary produced such works as Hindemith's *Konzertmusik* for strings and brass, Roussel's Third Symphony, Copland's *Symphonic Ode*, Hanson's Second Symphony, and the work regarded by many as Stravinsky's greatest, the *Symphony of Psalms*.

Koussevitzky gave Stravinsky *carte blanche* in determining the form and character of his work. The composer was not interested in a traditional nineteenth-century symphony; he wanted rather to create a unique form that did not rely on custom but that would nonetheless be a unified whole. He had had a "psalm symphony" in mind for some time and decided to develop this notion for the commission. His publisher, meanwhile, had expressed the hope that the new work would be something "popular." As Stravinsky

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recalled:

> I took the word, not in the publisher's meaning of "adapting to the understanding of the people," but in the sense of "something universally admired," and I even chose Psalm 150 in part for its popularity, though another and equally compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental "feelings." The Psalms are poems of exaltation, but also of anger and judgment, and even of curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way.

The passages that Stravinsky selected are the closing verses of Psalm 38, the opening verses of Psalm 39, and the whole of Psalm 150 in the Latin text of the Vulgate. (To avoid confusion, it is worth noting that, owing to different textual traditions, the Vulgate numbers almost all of the Psalms differently from the King James Version and all later translations used in the Protestant and Jewish traditions; in those translations, the texts of the first two movements come from Psalms 39 and 40, respectively. Psalm 150 has the same numbering in both systems.)

Stravinsky began by composing the fast sections of the last movement. Indeed, the repeated eighth-note figure heard on the words "*Laudate Dominum*" was the very first



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musical idea that suggested itself. This, followed by a breathtaking rapid triplet passage, is strikingly reminiscent of Jocasta's words "*Oracula, oracula*" in *Oedipus Rex*; the reminiscence of the earlier score suggests that in some ways the *Symphony of Psalms* fulfills the Christian implications of that humanistic opera based on a classical Greek drama.

After finishing that fast music, Stravinsky started at the beginning of the work. He took a motive from what he had already composed of the last movement—a pair of interlocked thirds—and derived from it the root musical idea of the whole score. The first movement, a cry of "Hear my prayer, O Lord," was composed "in a state of religious and musical ebullience." The opening chord is one of those Stravinskian sonorities that is so unusual and so striking that it is possible to recognize the work at once from that single sound. It is a simple E minor triad, but contrary to all of the normal prescriptions of musical scoring, the note that is most frequently sounded is G, the third degree of the scale, which appears in four octaves on many instruments. The orchestral introduction contains long-flowing lines (which prefigure the voice parts) and running sixteenth-note passages. When the chorus enters, the rhythmic background slows to a steady eighth-note pattern presenting explicitly the interlocked thirds that make up the root motive, over which the voices utter their plea, emphasizing the expressive semitone E-F; this has reminded many listeners of the Phrygian mode of plainchant, though Stravinsky disavowed any intention of recalling traditional church music. Nonetheless, the semitone rising and then falling again is an age-old emblem of lamentation and perfectly expresses the plea "Hear my prayer." Each of these elements functions as a self-contained block, often punctuated by a repetition of that opening chord, with its curious emphasis on G. Finally, as if in answer to this insistence, a climactic passage builds up with long choral phrases and increasing dynamic energy in the orchestral part to conclude on a massive G major triad, the extended musical goal of the movement and a climax of powerful effect.



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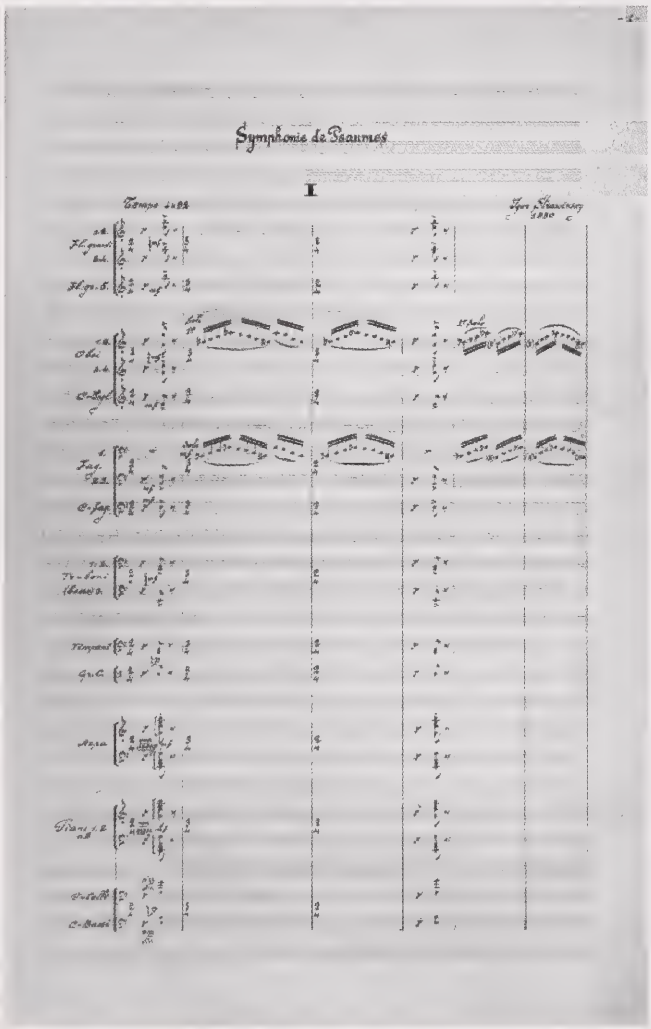
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That G major chord provides the harmonic link to the second movement as well, functioning as the dominant of C minor. Following the increasingly intense prayer of the opening, the second movement represents the believer waiting for the Lord's response. Stravinsky called the movement "an upside-down pyramid of fugues." There is one fugue for the instruments stated at the outset by flutes and oboes, another for the chorus. Both are fully and elaborately developed with strettos and combined statements. The basic motive of the symphony here takes the form C–E-flat–B–D, with the third note at the higher octave, giving a new, yearning shape to the subject of the instrumental fugue. The choral fugue enters in E-flat minor with the lower instruments providing the accompaniment by way of their first crack at the instrumental fugue. A climactic choral passage in octaves ("He has put in my mouth a new song") is accompanied by strettos of the instrumental fugue in sharply dotted rhythms and leads to the movement's conclusion in E-flat.



The first page of Stravinsky's manuscript score

After the plea for aid and the testimony that God has put a new song into the singer's mouth, the last movement presents this new song. Stravinsky noted that, although he had begun working on the *Symphony of Psalms* with the fast music of the last movement, he could not compose the slow introductory section before writing the second movement because that introduction—"*Alleluia*"—is the answer to the prayer. The rest of the slow introduction was originally composed to the Slavonic words "*Gospodi pomiluy*," cast as a prayer to the Russian image of the infant Christ with orb and sceptre. It is extraordinarily elevated, stately music, with the voices and instruments suggesting the somber joyfulness of church bells ringing for a slow procession. The fast section—with its rushing triplets in brass and piano—Stravinsky admitted was inspired by a vision of Elijah's fiery chariot climbing the heavens. At the end of all this energetic jubilation, the slower opening

The Original Manuscript of Stravinsky's "Symphony of Psalms"

BSO concertgoers have a special opportunity to see the original manuscript of Stravinsky's *Symphony of Psalms*, which is on display as part of the Symphony Hall Centennial Exhibit. The manuscript is located in the display case on the orchestra level of Symphony Hall in the Huntington Avenue corridor that runs between the Hatch Room and the rear of the auditorium. Also in the display case are a letter from Serge Koussevitzky to then BSO Board President Frederick P. Cabot praising the new work, and a letter from Stravinsky to Cabot discussing the date of the premiere.

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material comes back for a wonderfully intense quiet conclusion. The long phrases of the chorus carefully and repeatedly filling in the interval from E-flat down a minor third to C suggest that the conclusion will be in C minor. But as one last time the "new song"—"*Alleluia*"is breathed out by the chorus, the orchestra calmly brings matters to a bright close by inserting E-natural—which produces the major mode—over the closing tonic C, a conclusion of overwhelming serenity in a timeless mood.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

I.

Exaudi orationem meam, Domine,
et deprecationem meam; auribus
percipe lacrymas meas.
Ne sileas, quoniam advena ego sum
apud te, et peregrinus sicut omnes
patres mei.
Remitte mihi, ut refrigerer priusquam
abeam et amplius non ero.

—*Psalm 38*: 13, 14

Hear my prayer, O Lord, and my
supplication: give ear to my tears.

Be not silent: for I am a stranger
with thee, and a sojourner as all my
fathers were.
O forgive me, that I may be refreshed,
before I go hence, and be no more.

II.

Exspectans, exspectavi Dominum, et
intendit mihi.
Et exaudivit preces meas, et eduxit me
de lacu miseriae et de luto faecis.

Et statuit super petram pedes meos, et
direxit gressus meos.
Et immisit in os meum canticum
novum, carmen Deo nostro.
Videbunt multi, et timebunt, et
sperabunt in Domino.

—*Psalm 39*: 2,3,4

With expectation I have waited for
the Lord, and he was attentive to me.
And he heard my prayers, and brought
me out of the pit of misery and the
mire of dregs.
And he set my feet upon a rock, and
directed my steps.
And he put a new canticle into my
mouth, a song to our God.
Many shall see, and shall fear: and they
shall hope in the Lord.

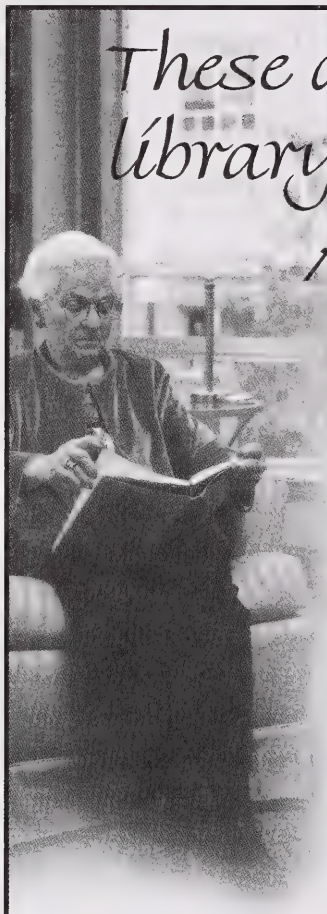
III.

Alleluia.
Laudate Dominum in sanctis ejus;
laudate eum in firmamento virtutis
ejus.
Laudate eum in virtutibus ejus;
laudate eum secundum multitudinem
magnitudinis ejus.
Laudate eum in sono tubae;
[laudate eum in psalterio et cithara.]
Laudate eum in tympano et choro;
laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus;
laudate eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum!
Alleluia.

—*Psalm 150*

Alleluia.
Praise ye the Lord in his holy places;
praise ye him in the firmament of
his power.
Praise ye him for his mighty acts;
praise ye him according to the multitude of his greatness.
Praise him with sound of trumpet:
[praise him with psaltery and harp.]
Praise him with timbrel and choir:
praise him with strings and organs.
Praise him on high sounding cymbals:
praise him on cymbals of joy:
let every spirit praise the Lord.
Alleluia.

(Stravinsky omits the line in brackets.)



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About the First Performance of Stravinsky's "Symphony of Psalms"...

Two works by Stravinsky—the "Symphony of Psalms" and his Capriccio for piano and orchestra—were given their American premieres in the Boston Symphony concert led by Serge Koussevitzky on December 19, 1930. The symphony, commissioned for the orchestra's fiftieth anniversary, was to have had its world premiere on December 12, but Koussevitzky fell ill ("disabled by overwork in Washington with a faulty chorus no more than half prepared for Beethoven's Ninth Symphony," reported the Boston Transcript!) and postponed the new work until his return a week later, by which time Ernest Ansermet had led the European premiere in Brussels on the 13th, BSO concertmaster and assistant conductor Richard Burgin having deputized for Koussevitzky here December 12 and 13, leading a program of Křenek, Mozart, and Sibelius. At its first Symphony Hall performance, the "Symphony of Psalms" elicited a variety of responses and perspectives from its first reviewers, as represented in the sampling below.

P.R.
in the
Boston Globe

Two new works by Stravinsky were performed for the first time in America at yesterday's Symphony concert. One of them, entitled "Symphonie de Psaumes," for orchestra and chorus, is dedicated "To the Glory of God, and to the Boston Symphony Orchestra, on the occasion of its 50th anniversary." The postponement of the first performances here, caused by Dr. Koussevitzky's illness, unexpectedly gave the "world premiere" to Brussels....

This work is not a symphony in the sense of the term current since the time of Haydn. Stravinsky has remembered that in the 18th century "Symphonie," or more commonly "Sinfonia," was used for almost any work in one or more connected movements, regardless of formal structure.

One's impression at a first hearing is that the "Symphonie de Psaumes" is a masterpiece, and a masterpiece in a style somewhat different from anything Stravinsky has hitherto given us. Here he conceals rather than obtrudes the rhythmic complexities and subtleties that pervade so much of his work. Here, more markedly than ever before, he is able to express restrained emotion by musical means within the reach only of a master technician who makes his own rules.

One feared, looking over the text beforehand, that the setting of the 150th psalm, to which the rest of the work leads up, would prove a vulgar shout of triumph like some of the choruses in Gounod's oratorios, and the perorations of minor 19th century symphonic poems. On the contrary, the joy is mystical exultation, not pompous triumph, and there is no single big climax, but a wave-like succession of small climaxes. The end is quiet, but with no sensational pianissimo effect.

The real test of a new work is whether it stirs one's emotions. The "Symphonie de Psaumes" made a profound impression. Its originality is too great for it to have instant popular appeal. But one looks forward to a day when audiences will give it applause more unanimous than yesterday's applause was.

Harold Taylor Parker
in the
Boston Transcript

Two impressions rose pervasively and unmistakably from the "Symphony of Psalms." In it Stravinsky has achieved that final mastery for which most creative artists strive and to which few attain. The idea he would unfold, the emotion he would release, he can now convey to hearers with the utmost clarity, precision, intensity. The containing form seems the mold, complete and perfect, for the thought and the feeling. The conveying means and procedures fully accomplish the purpose. To neither mind nor ear do they interpose or overcloud. They do not hinder or dilute. In other words, Stravinsky has won a goal of the expressive arts—the exact correspondence of conception and conveyance. Throughout the "Symphony of Psalms" there is the thought, the mood, the emotion, in instant, exact, entire impact upon the audience. The thing has become the sound....

[Stravinsky's] "Symphony of Psalms" is born of a religious faith, deep-seated, devoutly held, honestly proclaimed. It is not the cosmic faith of Beethoven, the mystic

faith of Franck, the dogmatic and hateful faith of d'Indy; still less the simple and devoted faith that possessed Bach in his churchly music and made him poet. Stravinsky's faith is grave, sombre, austere; it is spare and sinewy; by the evidence of the "Symphony of Psalms," fatalism tinges it, quasi-Russian or quasi-oriental, as the hearer chooses. But beyond doubting, it is the faith of a religious man.

Warren Storey Smith
in the
Boston Post

Dr. Koussevitzky has recovered from his recent indisposition and, to judge by his conducting of yesterday afternoon, is none the worse and is, perhaps, even fresher for his enforced vacation. Yesterday's was, indeed, in many ways a most diverting Symphony concert, thanks not a little to Mr. Igor Stravinsky's new and engaging custom of reminding us of composers more engrossing or entertaining than himself....

Reseats the Players

[In the symphony] he scored his orchestral parts for wind and percussion instruments, two pianos, harps, 'cellos and basses. This made necessary a reseating of the orchestra and Dr. Koussevitzky bade flutes, oboes and bassoons occupy the first chairs of the violins and placed the four horns where violas usually sit. Accordingly some in the audience had their first good look at a bassoon and must needs inquire of their musically more erudite neighbors just what those funny instruments were.

At the outset Stravinsky's so-called symphony arrested and gripped the listener, creating the impression that the composer had regained his old power of incisive utterance. There was a semi-barbaric wildness in the opening measures that recalled the psalms of Bloch and Honegger's "King David," although Stravinsky here speaks with his own voice.

Exactly Like "Tosca"

After that the music languished; the choral writing proved ungrateful and ineffective; there was little of the fervor, the elevation of mood that the words so plainly suggested.

Only when there was a definite and decided rhythm—and rhythm is one thing of which the present-day Stravinsky is still master—did the music regain its hold upon the hearer, until the end of the third psalm was reached and here Stravinsky has either recalled the finale of the first act of "Tosca" or miraculously hit upon the same idea. Whichever it was, it was a case of Puccini to the rescue. Like the beginning, the end of the symphony proved effective.

Seemingly the Cecilia chorus performed well its difficult and generally unrewarding task and there was much of applause when Dr. Koussevitzky brought forward Arthur Fiedler, who had trained the singers in this exacting music.

L.A. Sloper
in the
Christian Science Monitor

Neither the Capriccio nor—we should say after a single hearing—the "Symphonie" is destined to occupy a pedestal beside that of the "Sacre," but the gratifying thing about them both is that they seem to indicate a renewal of the composer's individuality. Since the "Sacre" Stravinsky had seemed to be concerned mainly—except in the "Noces" —with "returning" to one or another classic composer: Bach or Handel, or even Tchaikovsky. With each of these side-trips he produced an impressive piece of propaganda accompanied by an inconsiderable piece of music. The only one of these excursions which yielded much booty was that to Handel, which resulted in "Oedipus Rex." That too, except for an aria, which was sung in Boston by Margaret Matzenauer, seemed more reminiscence than invention. Now Stravinsky appears to have doubled back out of—we hope—the last of these musical culs-de-sac...

The music [of the "Symphonie"] seems on a first hearing to have been written in the composer's own musical language, as the best musical expression he could contrive of the meaning of the text. The orchestration is unusual, with violins and violas discarded and great emphasis upon the woodwinds... The rhythmic pattern is apparently less complicated than that of the "Sacre" or of the "Noces," but it is vigorous and appropriate. There is involved contrapuntal writing in the woodwind at the beginning of the second movement which recalls the opening of the second part of the "Sacre"; indeed, the composition bears the mark of the individual Stravinsky, working on a devotional theme. It was well performed by the orchestra and the Cecilia Society chorus trained by Arthur Fiedler.

Making Sense of Igor

by Harlow Robinson

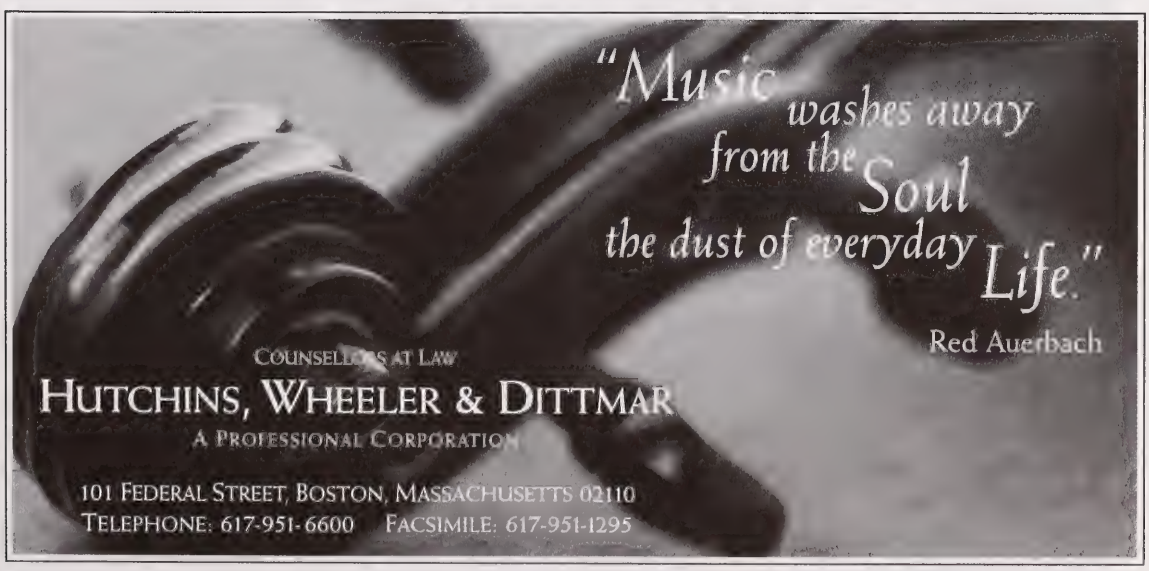
This year's "Language of the 20th Century" series includes three works by Igor Stravinsky: the Concerto for Piano and Winds, given its American premiere by the BSO in January 1925 with the composer as soloist and programmed here last October; "Four Norwegian Moods," given its world premiere by the BSO in January 1944 under the composer's direction and played here in January; and "Symphony of Psalms," written for the BSO's fiftieth anniversary and being performed this week.

Igor Stravinsky's gift for self-promotion was almost as impressive as his ability to land in the most chic (and comfortable) environment at any given time: high society St. Petersburg during its glamorous Silver Age, suave France between the wars, sunny Los Angeles after 1939, and the isle of San Michele near immortal Venice after death.

No matter where Stravinsky turned up, beginning with his earliest years as Diaghilev's protégé in Paris, through his associations in America with George Balanchine and Robert Craft, publicity clung to him like moss to a rock. No other composer of the twentieth century has been more thoroughly interviewed, documented, analyzed, idolized, criticized, or imitated. Library shelves groan under studies—in many languages and equipped with a dizzying array of critical jargon and diagrams—of Stravinsky as boy, student, young man, old man, conversationalist, Russian, Frenchman, American, New Yorker, Californian, ballet composer, opera composer, symphonist, conductor, man of the theater, humanist, collaborator, harmonic innovator, serialist, *bon vivant*, ladies' man, wit, and sage. Nor does the fascination with Stravinsky show any sign of abating as we enter a new century, if the planning of numerous festivals devoted to his music throughout the world is any indication.

The music of most of Stravinsky's rivals for the imaginary title of the "greatest" or even "most influential" composer of the twentieth century (some names that come to mind are Schoenberg, Shostakovich, Prokofiev, Britten) has fallen in and out of fashion over the years. But Stravinsky's music has exhibited remarkable staying-power with musicians and maestros (from Serge Koussevitsky to Leonard Bernstein to Seiji Ozawa to Esa-Pekka Salonen), even if the public has always remained somewhat wary of his highly stylized, abstract, and cerebral aesthetic.

Audiences have tended to respect Stravinsky rather than to love him. But perhaps that is exactly what the composer wanted. As Sergei Prokofiev, a fellow Russian and

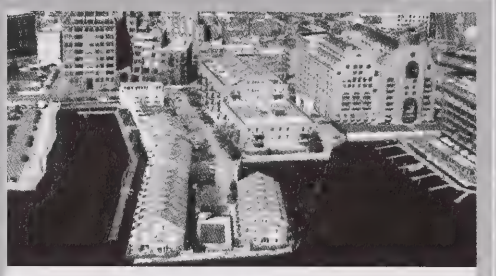


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veteran Stravinsky-watcher, noted in a letter sent back to Russia from France in 1924, Stravinsky was very early aware of "trying to lead music." The audience would just have to learn to follow.

Stravinsky disliked the romantic image of the wild-eyed creative artist, always drove hard bargains with theaters, performers, and publishers, and was not bashful about financial success or fame. "Let me say, once and for all, that I have never regarded poverty as attractive; that I do not wish to be buried in the rain, unattended, as Mozart was; that the very image of Bartók's poverty-stricken demise, to mention only one of my less fortunate colleagues, was enough to fire my ambition to earn every penny that my art would enable me to extract from the *society* that failed in its duty toward Bartók as it had earlier failed with Mozart."

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Ninth Programme

FRIDAY AFTERNOON, DECEMBER 19, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 20, at 8.15 o'clock

Mozart . . . . . Symphony in G minor (Koechel No. 550)
I. Allegro molto.
II. Andante.
III. Menuetto; Trio.
IV. Finale: Allegro assai.

Stravinsky . . "Symphonie de Psaumes," for Orchestra with Chorus
I. Psalm XXXVIII (Verses 13 and 14).
II. Psalm XXXIX (Verses 2, 3 and 4).
III. Psalm CL (Entire).
(Played without pause)
(First performance in America; Composed for the Fiftieth Anniversary of the Boston Symphony Orchestra)

Stravinsky . . . . . "Symphonie de Psaumes" (repeated)

Stravinsky . . . . . Capriccio for Piano and Orchestra
I. Presto.
II. Andante rapsodico.
III. Allegro capriccioso, ma tempo giusto.
(Played without pause)
Piano Solo: JESÚS MARÍA SANROMÁ
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Bach . . . . . Prelude and Fugue in E-flat for Organ
(Arranged for Orchestra by Schönberg)

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From the American premiere of Stravinsky's "Symphony of Psalms" in December 1930

And yet even with the oceans of ink spilled by himself and others, it still isn't easy to make sense of Igor. Perhaps it's because there are so many of him, and because he hid behind so many different masks. Does the fact that Stravinsky was born under the sign of Gemini (on June 17, 1882) help to explain his ability to create and exploit so many different musical personalities over the course of his long (he died in 1971) and remarkably productive career?

First, there's the "Russian" Stravinsky of the three early ballets—*Firebird, Petrushka, Rite of Spring*—written for the Ballets Russes and its sophisticated pre-World War I Paris audience, hungry for the latest exotic fashions in culture no less than in *couture*. For many, these fabulously colorful and shimmering early scores represent the height of the composer's achievement, and they remain today his most "popular" scores. Like the publication of James Joyce's *Ulysses*, or the unveiling of Kazimir Malevich's painting "Black Suprematist Square," the first performance of *The Rite of Spring* on May 29, 1913, on the eve of the First World War, was one of the defining events of twentieth-century cultural history. With this savage portrayal of pre-historic pagan ritual, the nineteenth-century sensibility was shattered into tiny cubist pieces.

What was startling about *The Rite* was not so much its harmonic dissonance, which



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had already been extensively employed by Debussy and Schoenberg and others, but its fragmentary, dynamic, montage-like structure, composed of small units that collided with each other like atoms in a smasher. Following in the footsteps of his adored model Tchaikovsky, Stravinsky also established ballet as a serious and respectable arena for twentieth-century composers.

The "Russian" Stravinsky periodically resurfaced in later works (*Le Baiser de la fée, Scherzo à la russe*), but the composer was anxious to shed what he regarded as the limitations of that identity. Unlike his countrymen Prokofiev and Shostakovich, whose music remained profoundly Russian in subject matter and inspiration from beginning to end, Stravinsky cultivated and sought the role of a cosmopolitan artist, not a nationalist, at home everywhere and yet nowhere.

So it makes perfect sense that the internationalist Stravinsky would work long and successfully in what is usually referred to as a "neoclassical" style, with its wide-ranging possibilities for finding, reexamining, and reinterpreting through an ultra-modernist prism musical material and forms from various cultures and eras. These include the ballet *Pulcinella* (a gloss on the eighteenth-century style of Pergolesi), the Concerto for Piano and Wind Instruments (with strong echoes of Bach and Handel; this was given its American premiere by Serge Koussevitzky and the Boston Symphony Orchestra in January 1925 with the composer at the piano), the opera *Oedipus Rex*, and the *Symphony of Psalms*. Some critics and historians have even credited Stravinsky with the *invention* of neoclassicism, but numerous other composers, including Prokofiev (*Classical* Symphony), Richard Strauss (*Ariadne auf Naxos*), and Vincenzo Tommasini (*The Good-Humored Ladies*) were employing elements of this aesthetic in the early years of the twentieth century.

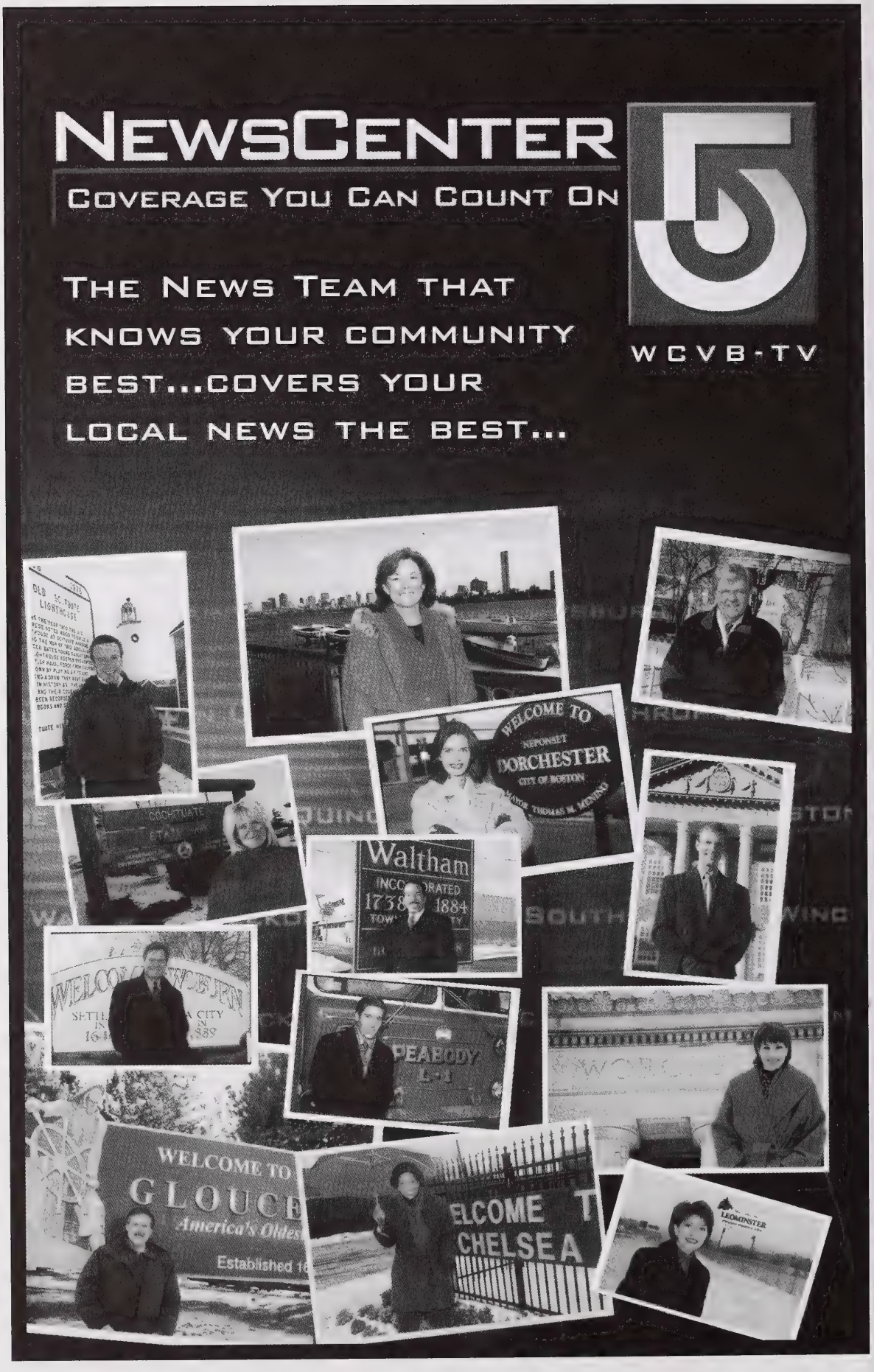


Stravinsky (center) with Serge Koussevitzky (left) and Sergei Prokofiev, August 1928

Often, Stravinsky created startling impressions by employing unusual ensembles that contrasted sharply with the "classical" expectations of a certain genre. In *Symphony of Psalms*, for example, written for the Boston Symphony Orchestra and Stravinsky's longtime friend and patron Serge Koussevitzky on the occasion of the BSO's fiftieth anniversary in 1930, the orchestra excludes violins and violas but includes extra brass, woodwinds, and two pianos, to produce the hard, metallic, anti-romantic sound characteristic of so many of Stravinsky's scores of the 1920s and '30s.

Actually, Stravinsky's unique brand of neoclassicism led the way towards *post*-modernism and its eclectic embrace of diverse and incongruous styles. Alfred Schnittke, who repeatedly cited his enormous creative debt to Stravinsky, is a good example.

Given his obsession with being the leader of modern music, it seems at first odd that Stravinsky failed to produce a single score for that most modern and twentieth century of the arts: cinema. This lacuna seems even more surprising when we recall that he lived in Los Angeles for thirty years, during the most glorious era in Hollywood history. But like another émigré to LA, Arnold Schoenberg, Stravinsky could never accept the role of follower demanded of a film composer. During the 1940s, shortly after he arrived

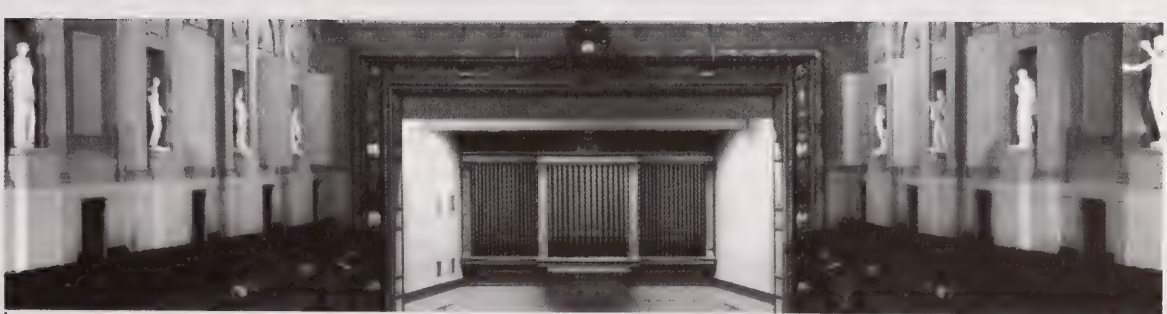

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in California, Stravinsky was asked to write scores for several films, but he and the directors repeatedly encountered "artistic differences." In 1942, Stravinsky was commissioned to produce a score for a film about the Nazi invasion of Norway, *The Commandos Strike at Dawn*, but he balked at changes requested by Columbia and was eventually replaced by Louis Gruenberg, whose score was nominated for an Academy Award.

The same year, Stravinsky recycled this music into *Four Norwegian Moods*, a piece for orchestra given its world premiere with the Boston Symphony under the composer's direction in January 1944. In many ways, this warm, nostalgic, and highly accessible piece makes a bridge to the earlier "Russian" phase of Stravinsky's career, with its witty treatment of folk material and bewildering "off-center" rhythmns (especially in the fourth section, "Cortège"). The use of the English horn in the lyrical and sparely scored second movement ("Song") also seems to recall the lonely Nordic world of the symphonies of Sibelius, a composer with a retrograde aesthetic radically different from Stravinsky's.

In music and in life, Stravinsky never stopped searching. A brilliant synthesizer rather than an inventor, he always stayed one step ahead of fashion and of danger. Assiduously avoiding the political revolutions and wars of the bloodiest and most violent century mankind has ever known, he created musical uprisings instead. In his world, art is the supreme Apollonian value, rising with supreme assurance over tragedy and pain.

Harlow Robinson is Professor of Modern Languages and History at Northeastern University, author of biographies of Sergei Prokofiev and Sol Hurok, and editor/translator of *Selected Letters of Sergei Prokofiev* (Northeastern). A regular lecturer for the Boston Symphony Orchestra, Metropolitan Opera Guild, Chamber Music Society of Lincoln Center, and Metropolitan Museum of Art, he has written essays and articles for the *New York Times*, *Los Angeles Times*, *Opera News*, *Dance*, *Stagebill*, and other popular and scholarly publications.

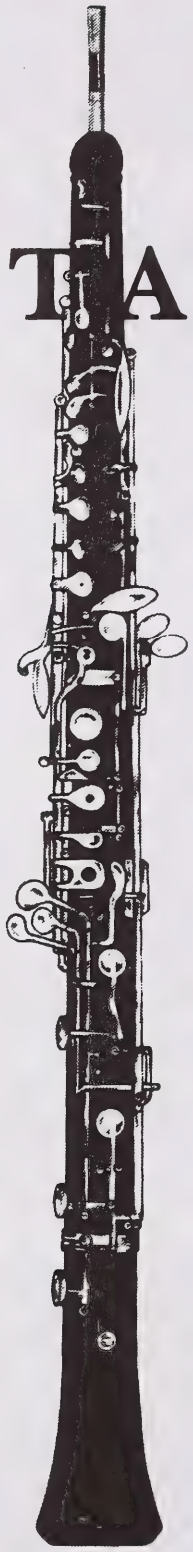


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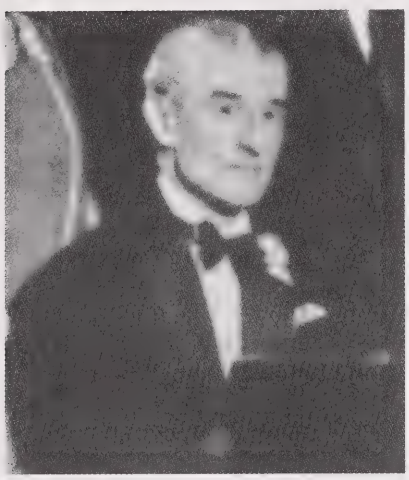
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Maurice Ravel
Daphnis and Chloé



Joseph Maurice Ravel was born at Ciboure, Basses-Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. Serge Diaghilev commissioned the ballet Daphnis et Chloé *in 1909. Ravel composed the ballet in 1909-1910 (a piano score was published in 1910) and completed the scoring in 1911, though there was some recasting of the Bacchanale after a private hearing, so the work was not ready until April 5, 1912. By that time the first concert suite had already been performed, on April 2, 1911, at a concert in the Théâtre du Châtelet in Paris under the direction of Gabriel Pierné. Pierre Monteux conducted the first stage performance, in a production by Diaghilev's Russian Ballet, on June 8, 1912, also at the Châtelet. Scenario and choreography were by Mikhail Fokin (Michel Fokine), scenery and costumes by Léon Bakst; the principal dancers were Vaslav Nijinsky and Tamara Karsavina. The Boston Symphony Orchestra has performed the second concert suite much more often than the complete score. Karl Muck introduced the second suite to the BSO repertory in December 1917, subsequent performances being given by Pierre Monteux, Serge Koussevitzky (129 performances between 1925 and 1949), Charles Munch (95 performances between 1949 and 1965), Richard Burgin, Eugene Ormandy, Seiji Ozawa, Milton Katims, Claudio Abbado, Rafael Frühbeck de Burgos, Charles Dutoit, André Previn, James Conlon, Kent Nagano, Stanislaw Skrowaczewski, and Emmanuel Krivine. Charles Munch gave the BSO's first performances of the complete score in January 1955, with the New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw in association with Lorna Cooke deVaron. Other complete BSO performances were led by Michael Tilson Thomas, Seiji Ozawa, Charles Dutoit, Pierre Boulez, and Bernard Haitink (the most recent subscription performances, in April/May 1989, as well as the most recent Tanglewood performance, on August 25, 1996). All of these performances featured the Tanglewood Festival Chorus, John Oliver, conductor, except for a 1979 Edinburgh Festival performance under Ozawa with the Edinburgh Festival Chorus, and Boulez's performances in March 1986 with the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. The score of the complete ballet calls for three flutes, alto flute, and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, snare drum, castanets, crotales, cymbals, wind machine, bass drum, tenor drum, tambourine, tam-tam, triangle, celesta, glockenspiel, xylophone, two harps, strings, and wordless chorus, plus offstage piccolo, E-flat clarinet, horn, and trumpet.*

The ballet *Daphnis et Chloé* is Ravel's longest and most ambitious work. Both his operas (*L'Enfant et les sortilèges* and *L'Heure espagnole*) are in a single act, and he preferred to work on Chopin's rather than on Wagner's scale. He was not exactly a miniaturist, but his consummate precision in matters of detail and technique spared him the need for a broad canvas or for any Mahlerian endeavor to search endlessly for the essence of his own ideas. They are perfectly formed and whole from the start.

In *Daphnis et Chloé*, though, he attempted the larger scale, and perhaps it is no surprise that the work is better known in the form of orchestral suites that divide it into sections of a more typically Ravelian dimension. It belongs to the most fertile period of his life and provides an invaluable glimpse not only of his incomparabale musicianship but also of the extraordinary wealth of artistic activity in Paris just before the Great War.

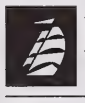
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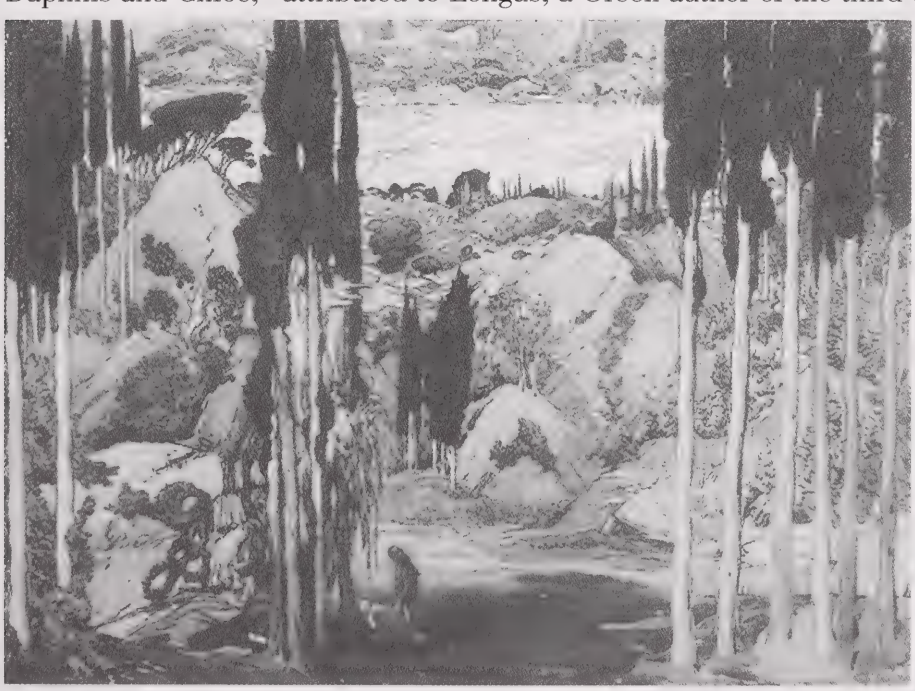
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Much of the credit for this surge of creativity must be accorded to Serge Diaghilev, the Russian impresario who commissioned scores from Debussy, Ravel, Dukas, and Satie (to name only the French composers on his list) and who had a knack of throwing together collaborators in different spheres (painters, dancers, musicians) who could work enthusiastically together. But even without Diaghilev the age was teeming: the rapid expansion of orchestral technique at the turn of the century, the prosperity of the European capitals, and the sense of unstoppable cultural advance—all this came together to produce an artistic heritage which dwarfed the output of the rest of the twentieth century.

Diaghilev came to Paris in 1907 with some Russian concerts, in 1908 with Mussorgsky's *Boris Godunov*, and in 1909 with the first season of the famous Ballets Russes. On each visit his ear was tuned in to local talent. Ravel was producing a series of masterpieces, mostly for piano or chamber ensemble, and although he completed the one-act opera *L'Heure espagnole* in 1907, it was not staged until 1911. Diaghilev can only have guessed at Ravel's sense of stagecraft at that time; perhaps he heard the orchestral *Rapsodie espagnole* in 1908. By 1909 he had brought together Ravel and Mikhail Fokin, his choreographer, and had commissioned a ballet.

The proposed subject was a touchingly sensuous romance, "The Pastoral Loves of Daphnis and Chloé," attributed to Longus, a Greek author of the third century A.D. This story entered French literary consciousness in 1559 when Jacques Amyot translated it from Greek. Amyot's translation was reprinted in Paris in 1896. In June 1909 Ravel wrote: "I've just had an insane week: preparation of a ballet libretto for the next Russian season. Almost every night work until 3 a.m. What complicates things is that Fokin doesn't know a word of French, and I only know how to swear in Russian." Although Fokin is usually credited with the idea for the ballet, his ignorance of French suggests that the originator was more probably Diaghilev himself.



Léon Bakst's design (1912) for Act I of Ravel's "Daphnis et Chloé"

Despite Ravel's haste, it was to be three years before *Daphnis et Chloé* reached the stage. A piano draft was ready by May 1910 and was in fact published that year. The first orchestral suite was played by the Colonne Orchestra and published in 1911, presumably with Diaghilev's approval, and the full ballet was first staged at the Théâtre du Châtelet on June 8, 1912, with Karsavina and Nijinsky in the main parts, with décor by Bakst, and conducted by Monteux. There had been disagreements and delays, and Ravel's conception of an idealized Greece, based on eighteenth-century French paintings, clearly differed from Bakst's, although he later described Bakst's design for the



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second part as "one of his most beautiful." The dancers found the music unusually difficult to dance to and the production was notable for its "deplorable confusion," yet it was a triumph for the principal dancers and the music was recognized from the first as a masterpiece.

Ravel liked to think he had written a "symphonic" score. He even called it a "choreographic symphony." He is certainly meticulous and inventive in his use of principal themes, the most prominent of which, with its characteristically prolonged second note, is heard at the beginning on the horn:



But his primary purpose was to convey action and atmosphere. The score closely describes the stage action, which must largely be missed in concert performances, although the character of individual dances and ensembles is clear enough. Ravel calls on the full modern orchestra, with infinite resourcefulness in his use of string effects, harps, muted brass, alto flute and other rarities, a wide selection of percussion, and a word-





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less chorus. Nowhere is his orchestral brilliance more varied and more vivid than in *Daphnis et Chloé*. When the upper woodwinds are in full spate and the lowest instruments are firmly anchored to slow-moving bass notes, the characteristic sound of the late romantic orchestra is displayed at its richest.

The score is in three continuous parts with concerted dances and set pieces at intervals: in between are passages of action or "recitative" to convey the interaction of characters or events. The opening scene is a grotto in a woody landscape where young shepherds and shepherdesses gather round the figures of three nymphs carved in a rock. Daphnis and Chloé are childhood companions who learn jealousy first through the attentions of Dorcon, an oxherd. He and Daphnis compete for her by dancing: Dorcon's grotesque dance arouses derision, and Daphnis is left to discover the ecstasy of Chloé's kiss. Lyceion, a shepherdess (two clarinets) then tempts Daphnis and leaves him troubled.



Nijinsky and Ravel playing from a score of "Daphnis and Chloé"

A band of pirates approaches and they carry Chloé off. Daphnis, searching for her, finds her sandal and curses his ill-fortune. Suddenly the statues glow and come to life. The nymphs' solemn dance leads Daphnis to the god Pan.

A distant chorus covers a change of scene to the pirate camp where celebrations are in full swing. Bryaxis, the pirate chieftain, orders the prisoner Chloé to dance. In the middle of her dance she vainly attempts to flee, twice. Bryaxis carries her off, whereupon a mysterious atmosphere overtakes the scene and the pirates are pursued by cloven-hoofed followers of Pan, whose formidable image then appears. The pirates scatter and the scene returns to the grotto of the beginning for the famous dawn music. The shepherds have come to reunite Daphnis and Chloé. In gratitude the pair reenact the story of Pan and Syrinx (*pantomime*) and the ballet ends with the tumultuous *Danse générale*.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. Author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.



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More . . .

Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the excellent Stravinsky article for The New Grove Dictionary of Music (1980), which was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). Two other recent, readily available biographies are Michael Oliver's *Igor Stravinsky* in the series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other

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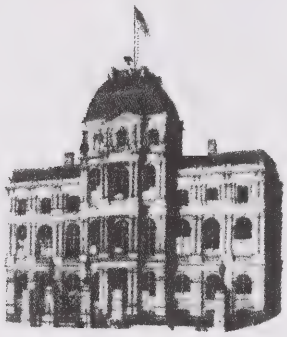
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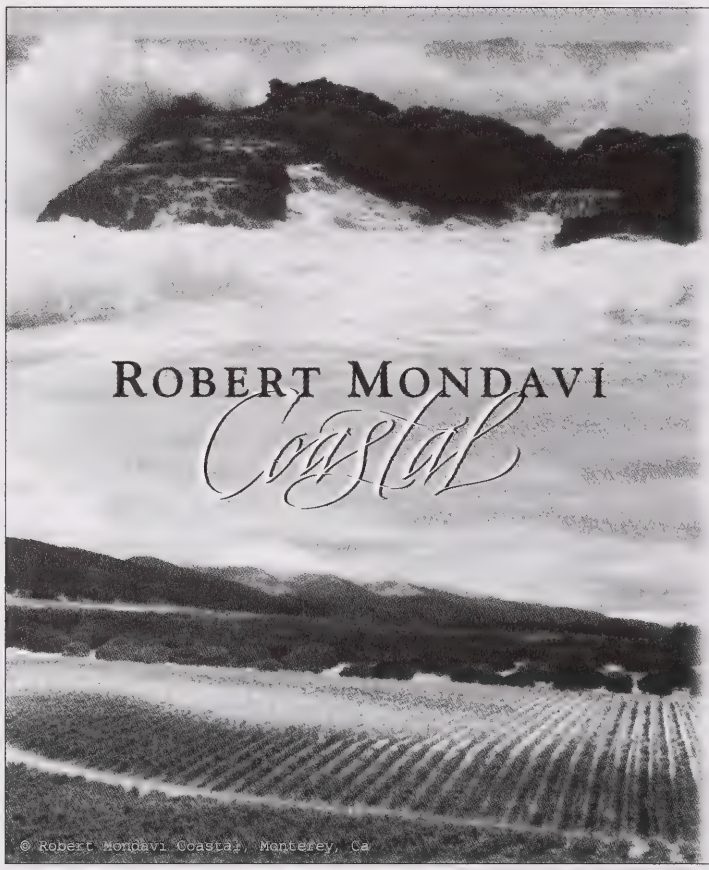
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books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California). Stravinsky's own 1963 recording of the *Symphony of Psalms* with the CBC Vancouver Symphony Orchestra and Toronto Festival Singers is available on compact disc (Sony Classical). Other recordings include Leonard Bernstein's with the London Symphony Orchestra (Sony Classical), Pierre Boulez's with the Berlin Philharmonic (Deutsche Grammophon), Robert Shaw's with the Atlanta Symphony Orchestra and Chorus (Telarc), and Michael Tilson Thomas's with the London Symphony Orchestra and Chorus (also Sony Classical).

Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides is a good brief introduction, with specific discussion of the two *Daphnis* suites (University of Washington paperback). Davies has also written *The Gallic Muse*, a useful book that includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). The Ravel entry in the revised edition (2001) of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols has also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Norton). Also useful are H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder) and Arbie Orenstein's *Ravel: Man and Musician* (Columbia). Bernard Haitink has recorded Ravel's complete *Daphnis et Chloé* with the Boston Symphony Orchestra and the Tanglewood Festival Chorus (Philips). Seiji Ozawa's version with the BSO is currently unavailable (Deutsche Grammophon), but Charles Munch's 1961 recording remains in the catalogue (RCA Victor "Living Stereo"). Serge Koussevitzky recorded the Suite No. 2 twice with the BSO, in 1928 (BSO Classics) and 1944-45 (RCA, currently unlisted). Other recordings of the complete score include Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon; Abbado's BSO recording of the Suite No. 2 from 1970, also on Deutsche Grammophon, is currently unlisted), Pierre Boulez's with the Berlin Philharmonic (Deutsche Grammophon), Charles Dutoit's with the Montreal Symphony (London), and Riccardo Chailly's with the Concertgebouw Orchestra of Amsterdam, which has BSO principal Jacques Zoon, who was then that orchestra's principal flute, playing the featured solos (London, but currently unlisted).

—Marc Mandel



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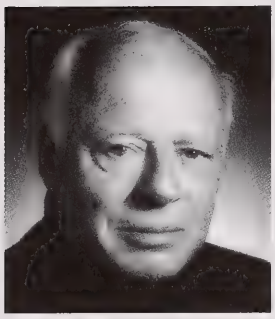
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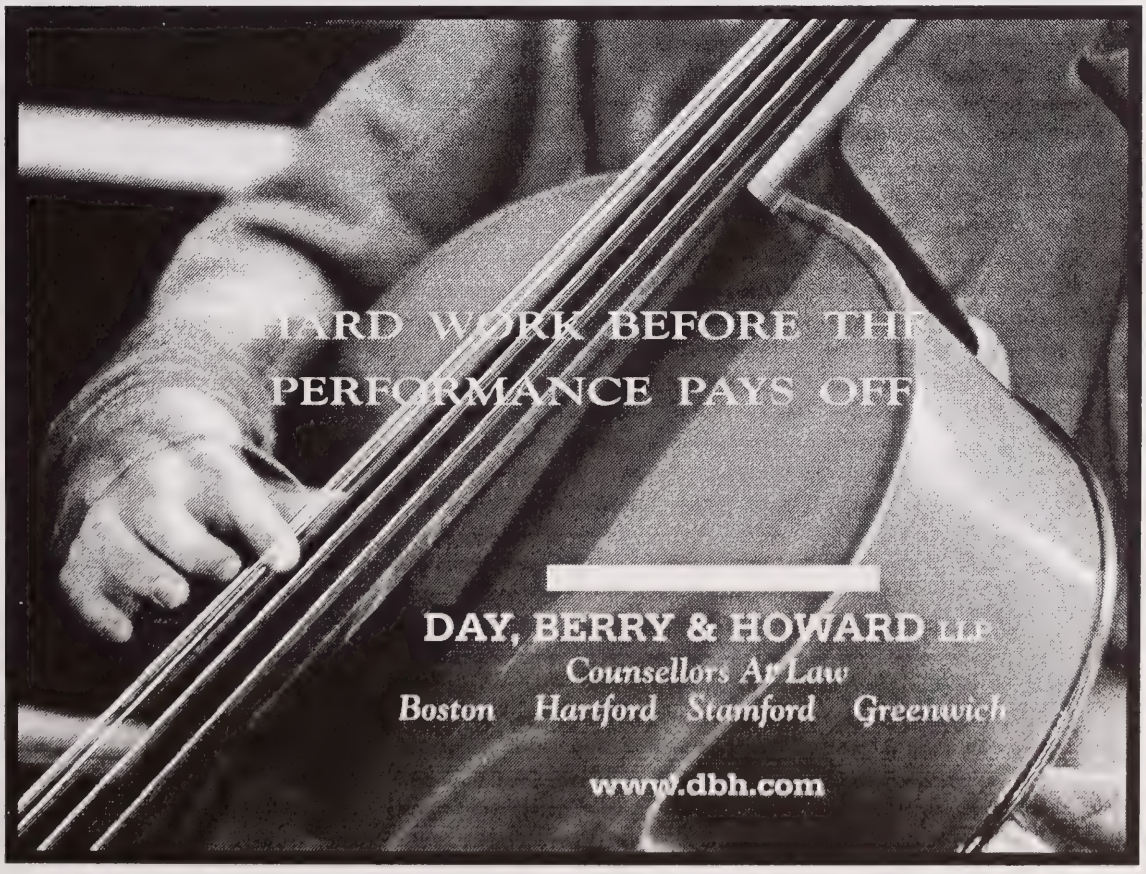
All programs and artists are subject to change.

Bernard Haitink



Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink is currently music director of London's Royal Opera, a post he will relinquish in 2002. He was previously music director at Glyndebourne (1978-88) and has conducted many operas for television and video with both companies. He has also been chief conductor from 1964-88 of the Concertgebouw Orchestra, principal conductor from 1967-79 of the London Philharmonic, of which he became president in 1990, and music director from 1994-99 of the European Union Youth Orchestra. The Royal Concertgebouw Orchestra has appointed him their Honorary Conductor—the first time such a title has been awarded in the history of that orchestra, an award made in recognition of his contributions to the orchestra since his conducting debut with them in 1956. During the closure of the Royal Opera House for renovation, Mr. Haitink conducted performances of Wagner's *Ring* in London and Birmingham, *Der Freischütz* and *Mefistofele* at the Barbican, *Don Carlos* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadlers Wells Theatre. In December 1999 Mr. Haitink conducted the gala inaugural concerts at the Royal Opera House, followed immediately by performances of *Falstaff*. Later in 1999-2000 he also conducted *Die Meistersinger von Nürnberg*. He led a new production of *Tristan und Isolde* at the Royal Opera House during the autumn of 2000 and returned there for performances of *Falstaff* in January 2001. Besides his commitments at the Royal Opera House in London, Mr. Haitink is a regular guest with the world's leading orchestras, including the Berlin Philharmonic, Royal Concertgebouw, Vienna Philharmonic, Dresden Staatskapelle, London Philharmonic, and London Symphony Orchestra. He toured with the Berlin

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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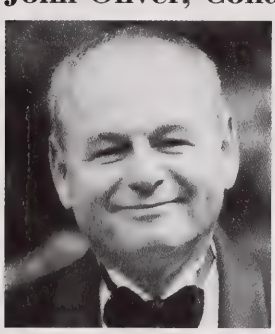
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Philharmonic throughout Europe in the summer of 2000, including concerts at the Salzburg Festival, BBC Proms, and Lucerne Festival. As principal guest conductor of the Boston Symphony he appears with that ensemble in Boston, in New York, and at Tanglewood, and will tour with them in Europe in the summer of 2001. Mr. Haitink has a distinguished recording history with Philips, Decca, and EMI. Recordings with the London Philharmonic include music of Shostakovich, Stravinsky, Elgar, and Vaughan Williams. His Concertgebouw recordings of Mahler, Bruckner, and Beethoven, and his Vienna Philharmonic recordings of Brahms and Bruckner, are internationally acclaimed. Opera recordings include *Peter Grimes* and *Don Carlos* with the Royal Opera House, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *The Magic Flute*, *Daphne*, *Tannhäuser*, and Wagner's complete *Ring* with the Bayerische Rundfunk. His recordings with the Boston Symphony Orchestra include the four Brahms symphonies and music of Ravel on Philips, and the Brahms Second Piano Concerto with Emanuel Ax on Sony Classical. Bernard Haitink has received many awards in recognition of his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievement in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985. He will lead the BSO in three programs at Tanglewood this August, his first Tanglewood appearances since 1996.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Cosponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The



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Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

A Note from John Oliver

Those of us with long memories were saddened to learn of the death of Theodore Marier at age 88 on February 24. His Boston Boy Choir graced our concerts on many occasions during the 1970s and '80s, including performances of Berlioz's *Damnation of Faust* on Seiji Ozawa's very first concerts as music director in 1973 and continuing through memorable performances of Britten's *War Requiem* in 1986 at Tanglewood and in Boston. The quality of their singing set the standard for boy choirs in this country for many decades. He is most fondly remembered.

John Oliver

Tanglewood Festival Chorus
John Oliver, Conductor

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Jenifer Lynn Cameron
Susan Cavalieri
Catherine C. Cave
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Patricia Cox
Christine Pacheco Duquette
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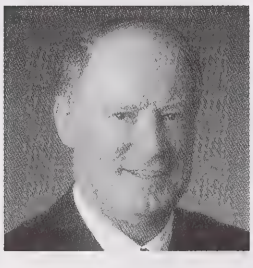
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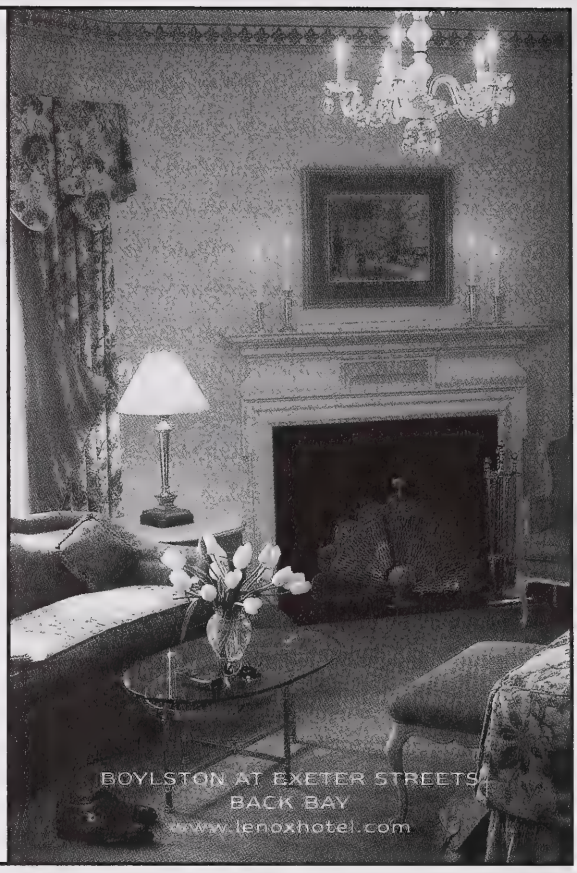
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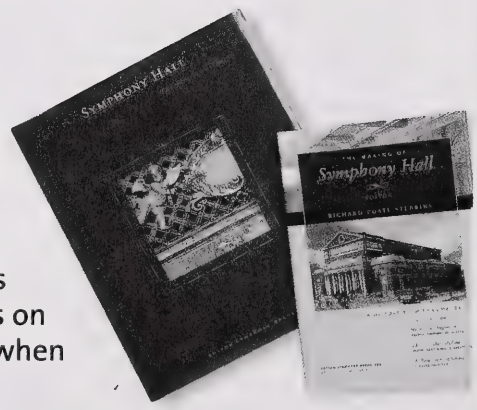
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NEXT PROGRAM. . .

Wednesday, March 28, at 7:30 p.m. (Open Rehearsal)
Thursday, March 29, at 8
Friday, March 30, at 1:30
Saturday, March 31, at 8

Pre-Concert Talks by John Daverio

INGO METZMACHER conducting

WEBER — Overture to *Oberon*

MENDELSSOHN — Violin Concerto in E minor, Opus 64

Allegro molto appassionato
Andante
Allegretto non troppo – Allegro molto vivace

JOSHUA BELL

INTERMISSION

HENZE — Symphony No. 8

I. Allegro moderato
II. Ballabile: Allegramento con comodo, con tenerezza –
Aria: Tempo II un pochino meno mosso –
Canzonetta
III. Adagio

STRAUSS — *Don Juan*, Tone poem after Lenau, Opus 20

For his Boston Symphony Orchestra debut, German conductor Ingo Metzmacher has programmed three well-known works along with Hans Werner Henze's Symphony No. 8, a BSO commission given its world premiere here by Seiji Ozawa in October 1993. The German-born Henze, who now lives in Italy, has long been among the most important European post-war composers, using a language that draws on influences from Hindemith, Mahler, and Schoenberg. Mendelssohn's Violin Concerto was featured during the BSO's first season in February 1882. Carl Maria von Weber's opera *Oberon* was one of the last works he completed before his death in 1826; its overture may well be the most popular Weber work in the orchestral repertoire. Strauss's colorful and dramatic *Don Juan* is one of the virtuosic orchestral tone poems with which the young composer made his name in the late 1880s.

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Wednesday, March 28, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—March 29, 8-10:05
Friday 'B'—March 30, 1:30-3:35
Saturday 'A'—March 31, 8-10:05

INGO METZMACHER conducting
JOSHUA BELL, violin

WEBER	Overture to *Oberon*
MENDELSSOHN	Violin Concerto
HENZE	Symphony No. 8
STRAUSS	*Don Juan*

Wednesday, April 11, at 7:30 p.m.
(Open Rehearsal)
Thursday 'C'—April 12, 8-9:55
Friday 'B'—April 13, 1:30-3:25
Saturday 'B'—April 14, 8-9:55

ANTONIO PAPPANO conducting
YEFIM BRONFMAN, piano

WALTON	*Scapino* Overture
SIBELIUS	Symphony No. 7
BRAHMS	Piano Concerto No. 1

Tuesday (non-subscription)—April 17, 8-9:55
Thursday 'A'—April 19, 8-9:55

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	Overture to *The Creatures of Prometheus*
	Piano Concerto No. 1
	Piano Concerto No. 3

Saturday 'A'—April 21, 8-9:45
Tuesday (non-subscription)—April 24, 8-9:45

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Coriolan* Overture
	Piano Concerto No. 2
	Piano Concerto No. 4

Friday Evening—April 27, 8-10
Saturday (non-subscription)—April 28, 8-10

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Consecration of the House* Overture
	Symphony No. 8
	Piano Concerto No. 5, *Emperor*

Tuesday 'B'—May 1, 8-9:55
Friday Evening—May 4, 8-9:55

SEIJI OZAWA conducting
THOMAS HAMPSON, baritone

MAHLER	Songs from *Des Knaben Wunderhorn*
SHOSTAKOVICH	Symphony No. 5

Programs and artists subject to change.

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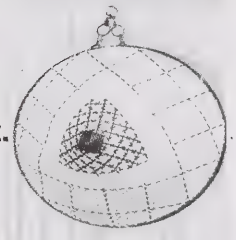
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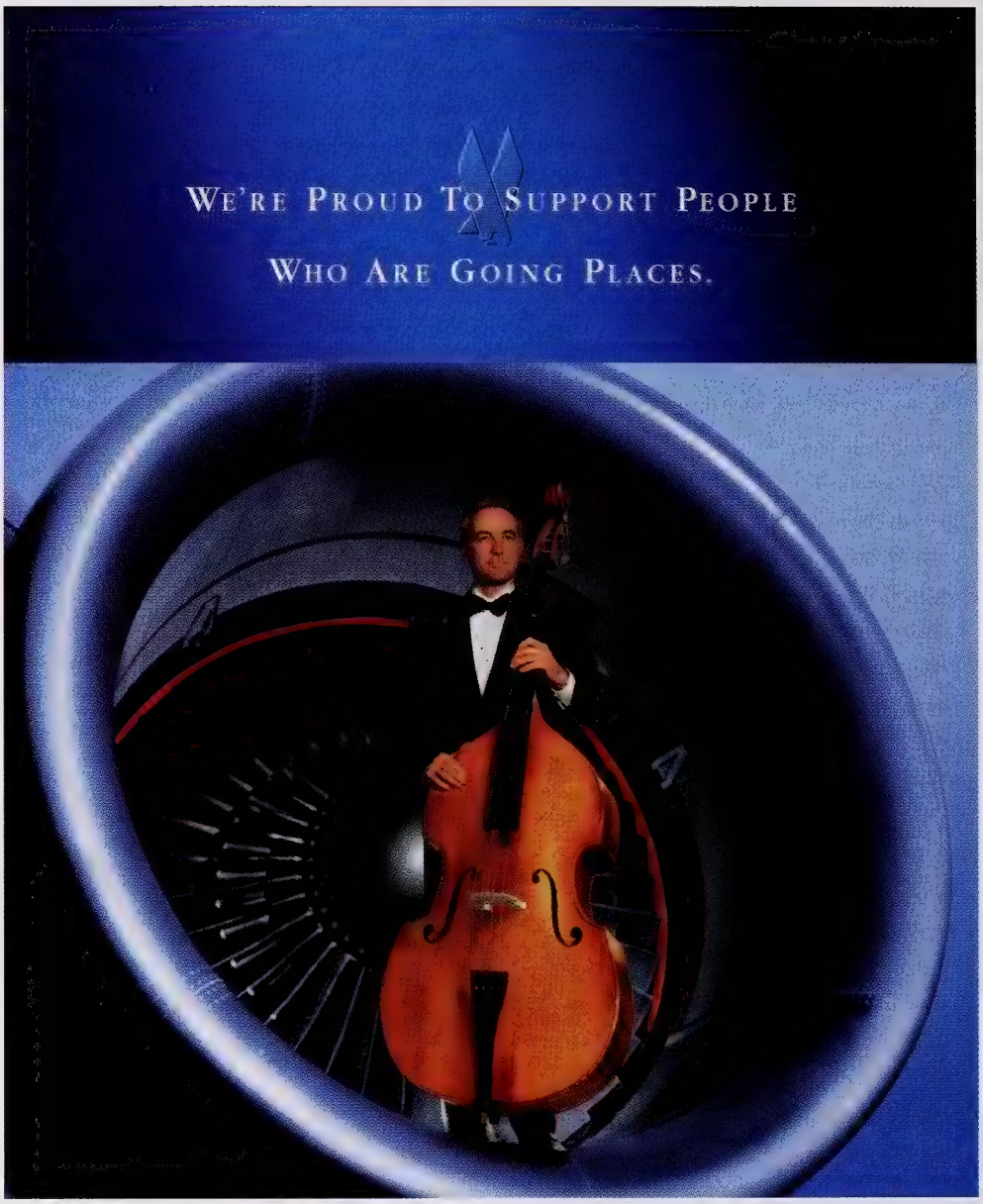
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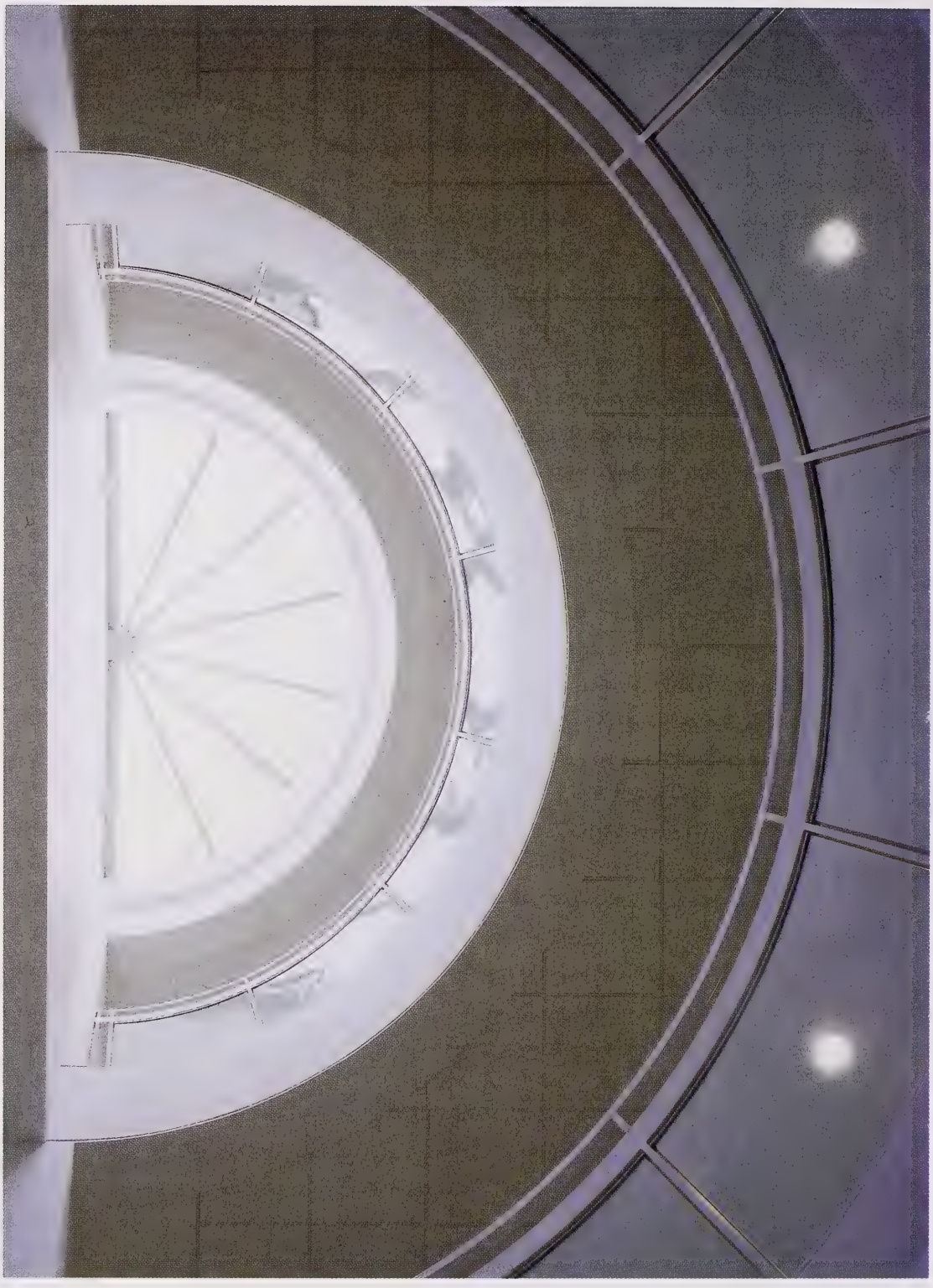
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NICOLE MONAHAN, violin (1st violin in Turina, 2nd violin in Brahms)
JOSEPH McGAULEY, violin (2nd violin in Turina, 1st violin in Brahms)
ROBERT BARNES, viola (Turina; 1st viola in Brahms)
RONALD WILKISON, viola
MARTHA BABCOCK, cello (Turina; Brahms)
CAROL PROCTER, cello (Ravel)
ELIZABETH OSTLING, flute
ANN HOBSON PILOT, harp

TURINA — *L'Oracion del torero* (*The toreador's prayer*), Opus 34, for string quartet

WILLIAMS — "The Lanes of Limerick" from *Angela's Ashes*, for solo harp

RAVEL — Sonatine (transcribed for flute, cello, and harp by Carlos Salzedo)
Modéré
Mouvement de Menuet
Animé

BRAHMS — String Quintet No. 2 in G, Opus 111
Allegro non troppo, ma con brio
Adagio
Un poco Allegretto
Vivace ma non troppo presto

Joaquin Turina (1882-1949)
L'Oracion del torero, Opus 34

Turina was born and raised in Seville, the son of an artist of Italian descent. He showed a talent for music from an early age, making his debut as a pianist already in 1897. His family didn't discourage his musical pursuits altogether, but he was expected to study medicine. Eventually his evident obsession with music gained him his father's approval to study more formally; he was composing prolifically all the while. At twenty he decided to leave the provincial Seville for the capital Madrid in hope of immediate success as an opera composer. It was in Madrid that he met Manuel de Falla. In Madrid the fashion was for the *zarzuela*, a semi-operatic form of popular music theater. Turina tried his hand at this genre with little success, along with other pursuits. Disappointment led him to move to Paris in 1905. There was already a strong contingent of Spaniards in Paris, including Albéniz; Falla would arrive there in 1907. Determined to continue his formal studies, Turina attended the Schola Cantorum, where Vincent d'Indy held sway. Meanwhile he was performing as a pianist with the Parent Quartet and had begun, at the advice of Albéniz, to use the material of Spanish folk music in his pieces.

In 1913, the year of his graduation from the Schola, Turina's symphonic poem *La procesión del Rocio* was performed by the Madrid Symphony Orchestra with great success. By the time he and Falla returned to Madrid the following year, he was considered one of Spain's most important composers. Among his most important pieces are his *Sinfonia sevillana* for orchestra (1920), his opera *Jardin de oriente* (1923), and the Piano Trio, Opus 35 (1926). He became a professor at Madrid Conservatory in 1930, and suffered at the hands of the Republicans during the civil war, but—the Nationalists having won out—was further honored in the last years of his life.

L'Oracion del torero ("The Toreador's Prayer") was originally written for lute quartet in 1925. Turina later transcribed it for string quartet and for string orchestra; the version for string orchestra is probably heard most often, but recordings of the string quartet and of four-guitar versions can be readily found. Throughout the string versions, one can hear its roots as a piece for plucked (rather than bowed) instruments, particularly in the recurring pizzicato accompaniments. The tremolo passage that begins the piece also comes from the world of the guitar, mandolin, and lute. The piece is a single movement but progresses through several episodes, from the tense anticipation of the opening, to a march-like "*paso doble*" (associated with the bull ring), to what we might consider the "prayer" itself, a lyrical, lush mood of Debussian harmony. A Spanish, even specifically Sevillian, character is constant. A program suggests itself: a bullfighter in the ring, focused on his opponent in the outgoing sections of the piece, searching within himself and asking God for the ability to give his best performance.

John Williams (b.1932)
"The Lanes of Limerick" from *Angela's Ashes*, for solo harp

In creating the music for the 1999 screen adaptation by Alan Parker (whose films also include *Evita*, *The Commitments*, *Pink Floyd The Wall*, *Fame*, and *Midnight Express*) of Frank McCourt's best-selling memoir *Angela's Ashes*, John Williams made a point of not using traditional Irish or Celtic melodies as the basis for his score, choosing instead simply to suggest Celtic influences in the context of music that reflects the sweep, emotion, and vibrancy of the story. Though Williams composed this brief, evocative, songful solo as part of the film score, "The Lanes of Limerick"

was ultimately not used in the completed film. It is, however, included on the soundtrack album and can also be heard on harpist Ann Hobson Pilot's latest compact disc, soon to reach the stores, on Denouement Records.

Maurice Ravel (1875-1937)
Sonatine (transcribed by Carlos Salzedo for flute, cello, and harp)

Ravel composed his Sonatine for piano in 1903-05, precisely the years in which the young man, already becoming established as a substantial composer, made the last of his several attempts to win the Prix de Rome. As on all previous occasions, the conservative judges found his music far too "modern" and passed him over in favor of relative nonentities. (The scandal that followed Ravel's final rejection led to the resignation of the conservatory's director and his replacement with Gabriel Fauré, a far more open-minded administrator.) The transcription for harp trio is the work of Carlos Salzedo (1885-1961), a harpist and composer who was among this century's most influential figures in the development of his instrument. Salzedo graduated from the Paris Conservatory in piano and harp in 1901. (Ravel was then auditing Fauré's composition classes, having been barred from regular enrollment for his failure to win a prize.) In 1909 Salzedo moved to the United States, as harpist for the Metropolitan Opera orchestra. Later he co-founded, with Edgar Varèse, the International Composers Guild, and in 1924 he inaugurated the harp department at the Curtis Institute in Philadelphia. Salzedo once showed his transcription of the Sonatine to Ravel, who is reputed to have remarked, "Why didn't I think of that!" Evidently he approved.

Johannes Brahms (1833-1897)
String Quintet No. 2 in G, Opus 111

Brahms composed his G major string quintet, Opus 111, at the request of Joachim, who wanted a companion piece for the F major quintet, Opus 88. He completed the bulk of the creative work in Bad Ischl in the summer of 1890, when he was fifty-seven years old, and sent the score off to his publisher with a letter saying, "With this note you can take leave of my music, because it is high time to stop." He was to live until April 1897, but fortunately for all of us, his intentions changed suddenly when, in March 1891, he heard the playing of a clarinetist named Richard Mühlfeld, which inspired two of his finest chamber works (the clarinet quintet and clarinet trio) and also broke the block on his creative juices, so that he produced another ten works before finally laying down his pen for good.

Nonetheless, the G major quintet has an air of farewell about it. Perhaps Brahms's autumnal mood was partly generated by the fact that he began this quintet with material originally sketched for a fifth symphony, but the idea of creating a "Fifth"—with the daunting example of Beethoven behind him—was evidently too much; there would be no further Brahms symphonies. And to carry the Beethoven connection one step further, it is likely that Brahms was influenced, too, by the opus number his quintet would carry, for Opus 111 was the number of Beethoven's last piano sonata, thereby carrying further intimations of finality. In any event, the use of the string ensemble is especially kaleidoscopic in color, showing that Brahms in no way stood still between his earliest works for string ensemble and this last one.

The quintet begins with a clearly symphonic gesture in the cello under tremolos in the upper parts, a bold melody that dips and soars with the *brio* called for in the movement's tempo designation. The development aims at a powerful and exciting climax, but it is also filled with extraordinary moments of quiet which appear suddenly without reducing the energy or overall tension. When Brahms returns to G for the recapitulation, the cello utters its first phrase, as in the opening of the work, but soon the violin takes over and the entire passage is reconsidered in a different scoring. The coda withdraws from this energetic level and follows a pensive course derived from a lyrical version of the cello's opening gesture.

The slow movement opens with a melody in the first viola that evokes gypsy airs in its exotic decorative turns. Soon after, the violins add a delicate touch. These two tiny ideas Brahms develops with exceptional resourcefulness, bringing them through a wide-ranging series of moods and astonishingly varied textures. Lovers of the Third Symphony will feel a kinship between that work's third movement and the corresponding movement of this quintet, with its exquisite yearning. Such a movement is normally a moment of repose in the overall form of a large work, but here it also retains a degree of tension. The finale brings out—for the last time in Brahms's output—that wonderfully vigorous "gypsy" spirit that banishes care with a terrific show of energy, here shaped into a compact and effective fusion of rondo and sonata forms, an inventive path leading between major and minor modes, with a wild gypsy dance to close.

—Notes by Robert Kirzinger (Turina) and
Steven Ledbetter (Ravel, Brahms)

Violinist **Nicole Monahan** joined the violin section of the Boston Symphony Orchestra in April 1995, previously having been assistant principal second violinist of the Charleston Symphony in South Carolina. Before that she was principal second violinist of the Norfolk Chamber Orchestra, assistant concertmaster of the La Jolla Summerfest Chamber Orchestra, and concertmaster of the Juilliard Symphony Orchestra and Chamber Orchestra. Ms. Monahan studied at the Juilliard School in New York; her teachers included Cho-Liang Lin, Robert Lipsett, and Roland Vamos. The recipient of several awards—including first prize in both the Fischoff National Chamber Music Competition and the Bellflower Young Performers Competition—she has performed chamber music and appeared in recital at Lincoln Center, the Norfolk Chamber Music Festival, the La Jolla Summerfest Rising Young Stars Series, and the Focus! Festival in New York. She has appeared on National Public Radio, *Entertainment Tonight*, ABC-TV's *20/20*, *Donahue*, and *Eye on Chicago*. Ms. Monaham is married to Boston Symphony Orchestra violinist Si-Jing Huang.

A native of Uniondale, New York, violinist **Joseph McGauley** turned down a full college scholarship in swimming to pursue a career in music. He holds a bachelor of arts degree from the State University of New York at Albany and a master of music degree from Yale University; his principal teachers were Jacqueline McCann, Nathan Gottschalk, and Joseph Silverstein. Mr. McGauley has been heard in recital throughout New York and New England. He was soloist with John Williams and the Boston Pops in a televised performance of Vivaldi's B minor concerto for four violins, and in Bruch's *Scottish Fantasy* for violin and orchestra. As a chamber musician, he has participated in the Yale Festival at Norfolk, Connecticut, and at the New College Summer Music Festival in Sarasota, Florida. Mr. McGauley was concertmaster of the Boston University Symphony Orchestra when it won the silver medal at the Herbert von Karajan International Orchestra Competition in Berlin. While a fellowship student at the Tanglewood Music Center he was awarded the Joseph Silverstein Prize for outstanding violin playing. In 1978, while still a doctoral can-

didate at Boston University, he successfully auditioned for his present position as a Boston Symphony violinist. Besides teaching privately at his home on the North Shore, Mr. McGauley has been a faculty member at the University of Massachusetts, Lowell, and at the Boston University Tanglewood Institute.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony in 1967. He has continued to play chamber music in various ensembles, including the Cambridge and Francesco string quartets and Collage New Music. An active teacher, he maintains a class of private students and has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Ronald Wilkison began violin lessons as a fourth-grader in his home town of Sacramento, California, under the tutelage of Jim Adair. While in his teens he was selected as a Fellow of the American Federation of Musicians and attended the Congress of Strings for further study. He joined the United States Army at eighteen, serving for five years as a member of the Army Band's Strolling Strings in Washington, where he performed regularly at the White House. Before joining the Boston Symphony as a violinist in 1971 he was a member of the Baltimore Symphony and the Temple Institute String Quartet. A founding member (as second violinist) of the Francesco String Quartet, he was appointed to his present position in the BSO's viola section at the start of the 1982-83 season.

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the BSO in 1973 and was appointed to her current position in 1982. Born in Freeport, Illinois, she began studying the cello at nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, she studied cello with Lowell Creitz and Aldo Parisot. While attending graduate school at Boston University's School for the Arts she studied with George Neikrug. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, as the youngest member of the Montreal Symphony Orchestra. Besides solo appearances with various Boston-area orchestras, Ms. Babcock is a member of the Higginson Trio with her husband, former BSO violinist Harvey Seigel, and pianist Robert Spano. She has performed and recorded with the Boston Symphony Chamber Players and has appeared with Collage New Music.

Cellist **Carol Procter** joined the BSO in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the Boston Symphony she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center and was a participant during the 1969-70 season in the Boston Symphony Orchestra's cultural exchange program with the Japan Philharmonic. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994. After serving as acting principal from March 1995, she became the BSO's associate principal flute as of the 1997-98 season. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Fellow at the Tanglewood Music Center she was the featured soloist during Tanglewood's annual Festival of Contemporary Music in Michael Gandolfi's chamber concerto, *Caution to the Wind*. More recently she commissioned and premiered Mr. Gandolfi's *Geppetto's Workshop* for flute and piano. Ms. Ostling's appearances as soloist with orchestra have included engagements with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her home town. A frequent performer in solo and chamber recitals, she has appeared locally with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

A graduate of the Cleveland Institute of Music, **Ann Hobson Pilot** became the Boston Symphony's principal harp in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Before that she was substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot has performed as soloist with the Boston Symphony, the Boston Pops, and orchestras in Europe, Haiti, New Zealand, and South Africa. As a chamber musician, she has appeared at such prominent festivals as Marlboro and Newport. She holds a Doctor of Fine Arts degree from Bridgewater State College and is a faculty member at the New England Conservatory and Tanglewood Music Center. Ms. Hobson PIlot has several compact discs available; the latest, on Denouement Records, includes music of Ravel, John Williams, Debussy, and Saint-Saëns, plus American composer Kevin Kaska's recent Harp Concerto with the London Symphony led by BSO colleague Ronald Feldman. She was recently featured in a video documentary, televised nationwide on PBS, about her personal musical journey and her journey to Africa to discover the roots of the harp. The recipient of numerous awards, Ms. Hobson Pilot began studying piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools. She switched to harp while in high school, continuing her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. Actively involved in Boston-area community affairs, she and her husband Prentice Pilot were instrumental in forming the Boston Music Education Collaborative. They have also established a concert series on the islands of St. Maarten, St. Croix, and St. Thomas.

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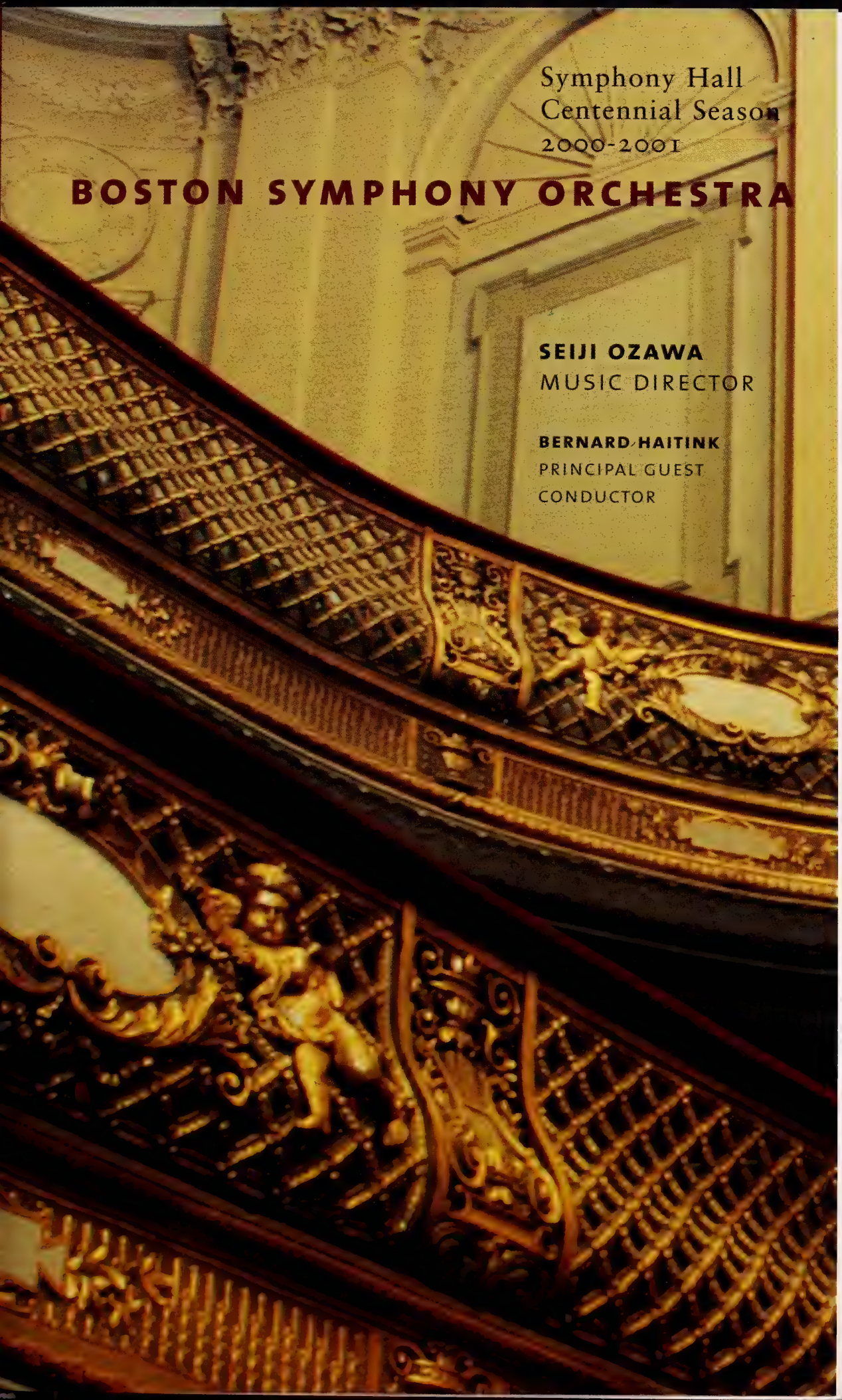
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BSO

Boston Symphony Chamber Players at Jordan Hall, Sunday, April 1, at 3 p.m.

The Boston Symphony Chamber Players continue their 2000-01 season at Jordan Hall at the New England Conservatory this Sunday, April 1, 2001, with a program including Haydn's Divertimento in E-flat for horn, violin, and cello, Hob. IV:5, Harold Shapero's String Quintet, and Beethoven's Quintet in E-flat for piano and winds, Opus 16, with guest pianist Lee Luvisi. Tickets at $28, $21, and $16 may be purchased through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. On the day of the concert, tickets are available only at the Jordan Hall box office.

The Chamber Players' Jordan Hall series will conclude on Sunday, April 29, with a program featuring a new work by Osvaldo Golijov, Beethoven's String Trio in G, Opus 9, No. 1, and Stravinsky's Suite from *L'Histoire du soldat*. Tickets for this concert are also on sale now.

Fifth Annual Job Fair to Promote Diversity, Wednesday, April 18, at Symphony Hall

For the fifth consecutive year, the Boston Symphony Orchestra will host a job fair to promote diversity with representatives from numerous Boston-area arts and environmental institutions on hand to advertise jobs and accept resumés. This year's job fair will take place on Wednesday, April 18, from 4 to 7 p.m. in Higginson Hall, with entrance through the Cohen Wing of Symphony Hall on Huntington Avenue. The goal of the fair is to reach the broadest possible audience in employing talented individuals who reflect the diversity of our communities. Participants this year will include the Appalachian Mountain Club, Boston Ballet, Boston Center for the Arts, Boston Conservatory, Boston Herald, Boston Public Library, Boston Symphony Orchestra, Children's Museum, Handel & Haydn Society, Harvard University Arts Museum, HotJobs.com, Huntington Theatre Company, Isabella Stewart Gardner Museum, Massachusetts Cultural Council, Museum of Afro-American History, Museum of Fine Arts, Museum of Science, New England Aquarium, New England Conservatory, New England Historic Genealogical Society, WGBH, and Zoo New England. Special thanks are extended to the following organizations and newspapers for their support in promoting the job fair: Diversity Initiative/HSPC, State Street Corporation, UNICCO, Barr Foundation, Gillette Company, Careercity.com, and Monster.com. For more information on the job fair, please call (617) 638-9482.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season in Symphony Hall. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. This week, John Daverio of Boston University discusses Weber, Henze, Mendelssohn, and Strauss (March 28 rehearsal, 29, 30, 31). The next series of talks will be given by Michael Steinberg, who will discuss music of Walton, Sibelius, and Brahms (April 11, 12, 13, 14).

AT&T Sponsors "The Language of the Twentieth Century"

Symphony Hall, home to the Boston Symphony Orchestra since 1900, is where the orchestra has built its reputation as a champion of new music, through world premieres and through the American premieres of some of this century's great musical works. To mark the centennial of Symphony Hall this season, the BSO continues to revisit its musical legacy through "The Language of the Twentieth Century," a special program sponsored by AT&T to survey some of the masterworks that have helped build the orchestra's reputation, and to introduce new works from today's leading composers. Over the years, the BSO has commissioned and/or premiered more than 350 works since Symphony Hall opened its doors a century ago. Commissioned by the BSO to celebrate Seiji Ozawa's twentieth-anniversary season as music director in 1993-94, Hans Werner Henze's Symphony No. 8 is the tenth and

Free Community Events

SATURDAY CONCERTS AT SYMPHONY HALL

Tickets are required. **Concert time: 2pm**
Funded in part by The Paul and Edith Babson Foundation and The Fuller Foundation.

March 17	**Massachusetts Music Educators Association All State Concert (limited tickets available)**
April 14	**Massachusetts Instrumental and Choral Conductors Association Gold Medal Ensembles**

FREE TOURS OF SYMPHONY HALL

The first Saturday of every month at 1:30pm (March 3, tour will begin at 1pm) • Tuesdays at 9am • Wednesdays at 4:30pm and at 1pm • At 1pm prior to the free Saturday afternoon concerts. For further information please contact the Volunteer Office at **(617) 638-9390.**

SUNDAY COMMUNITY CONCERTS

Chamber music performances by members of the BSO. Reservations are required. Sponsored by State Street. **Concert time: 3pm**

March 11	**Wiggins Auditorium, City Hall, Peabody**
March 25	**Twelfth Baptist Church, Roxbury**
April 29	**Museum of Afro American History, Boston**

TRAVELING CENTENNIAL EXHIBIT

Featured at the following Boston-area public libraries. Sponsored by the Harcourt General Charitable Foundation.

March	**Somerville Public Library,** 79 Highland Avenue
April	**Fields Corner Branch,** 1520 Dorchester Avenue
May	**Roslindale Branch,** 4238 Washington Street
June	**South Boston Branch,** 646 East Broadway

For tickets, reservations, or further information, please call the Centennial Information Line at (617) 638-9424.

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final work to be performed this season as part of the "Language of the Twentieth Century" series, previous works having included John Corigliano's Symphony No. 2 in its world premiere performances, Osvaldo Golijov's *La Pasión Según San Marcos* and Arvo Pärt's *Como anhela la cierva* in their first United States performances, Prokofiev's Violin Concerto No. 1, Stravinsky's *Symphony of Psalms*, Concerto for Piano and Winds, and *Four Norwegian Moods*, and Copland's Concerto for Piano and Orchestra.

BSO Members in Concert

BSO violinist Valeria Vilker Kuchment joins pianist Jerome Rosen and cellist David Finch for Haydn's Piano Trio in E-flat, Hob. XV:30, Beethoven's C minor piano trio, Opus 1, No. 3, and Schubert's B-flat piano trio, D.898, on Sunday, April 8, at 3 p.m. at the Longy School of Music, 27 Garden Street, Cambridge. General admission is $20 ($10 students and seniors). For more information call (978) 363-5704.

BSO trombonist Norman Bolter will perform and conduct his own compositions, including four world premieres, on Monday, April 9, at 8 p.m. in Jordan Hall at New England Conservatory. He will be joined on this occasion by Frequency Band members from America, Europe, and New Zealand, for a program including works for trombone, brass, winds, voice, and strings. Admission is free. For more information, call (617) 469-5584, e-mail airev@aol.com, or, for the complete program, visit the events section of the Air-ev Productions website at www.air-ev.com.

Parking Near Symphony Hall: A Note to Our Patrons

The BSO has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. As a special benefit, guaranteed, pre-paid parking is available to subscribers who attend evening concerts. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

BSO Youth Concerts, April 4-April 7

Next week is Youth Concert Week at Symphony Hall, a Boston Symphony tradition dating from 1888, when the orchestra performed its first "Young People's Concerts." This concept was revitalized in 1959, when Harry Ellis Dickson and a group of community volunteers established regular school-day and Saturday performances. Today the BSO presents seventeen Youth and Family concerts annually under the direction of Keith Lockhart, reaching some 42,000 children from 100 New England communities. With specially chosen repertoire, insightful scripts, and creative visual effects, these concerts, geared to grades three through twelve, build a deeper awareness of and appreciation for the musical art. Children studying orchestral instruments have the opportunity to see and hear professionals playing the same instruments, and all of our young concertgoers are able to experience one of the world's finest concert halls. For many, attending these concerts is the first step toward a lifelong passion for music. BSO staff members work closely with teachers to make the concerts part of a broader experience in music education.

This year's youth concerts are generously supported by gifts from the Helaine B. Allen and the Berenson Foundation, the Boston Symphony Association of Volunteers, the Germeshausen Family Youth Concerts Fund, the Kingsbury Road Charitable Foundation, the Lowell Institute, Charlotte and Irving Rabb, the Angelica Lloyd Russell Youth Concert Fund, the Miriam H. and Sidney Stoneman Fund for Youth Activities, the Trust Family Foundation, and Maurice and Kate Zigmond. For information on subscribing to a 2001-2002 BSO Youth Concert series, please call the Subscription Office at (617) 638-9570 after May 14, 2001.



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SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where Mr. Ozawa has also played a key role as both teacher and administrator at the Tanglewood Music Center, the orchestra's summer training academy for young professional musicians. In 1992 he co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

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‡*On sabbatical leave*
°*On leave*

Celebrating the Symphony Hall Centennial From the Stage...

Seiji Ozawa — First Impressions

What is the expression in English—you can't judge a book by its cover? I tell you why I say this: The first time I conducted in Symphony Hall was in 1968. I had already conducted at Tanglewood, but this was my first invitation to Boston. My wife and I came from Toronto, where I was music director, and we had to bring our dog, a Yorkshire terrier.



Constantine Manos

The only hotel that would take us was what is now the Eliot, at the corner of Massachusetts and Commonwealth avenues. It was pretty bad then. At least I could walk to the hall, I was told.

The first morning I had a shock. I started to walk, and I saw some very strange, very dirty shops; bad Chinese restaurants even I wouldn't go in, strange people too. When I got closer to this big brick building at the end of Mass. Ave., I decided it couldn't be Symphony Hall. You know, I had some fantasy about it: Symphony Hall must look very fancy, with a nice sign, but I saw nothing. So I asked, and found out, yes, this was it. I walked in and went upstairs. I remember there was a big welcome, and I felt very happy.

The next thing I remember is standing on that amazing stage. The hall looked so beautiful to me. I could feel so much dignity and tradition. But nothing prepared me for the sound of the Boston Symphony— so warm, and clear, and effortless. I am convinced that what we know as the "Boston Symphony sound" has been created by these acoustics. The orchestra never has to force or push. The sound just flies.

I fell in love then, and have been ever since. It's true. I think about what genius it was, at the beginning of that new century, to have made this hall. How brave it was, too. I wonder what it was like to see it being built. How huge it must have looked, and what a risk it must have seemed like. Would it work? Would it sound right? Would it be full? Who could imagine how lucky I would be, how lucky all of us are, to live in such a place?

Symphony Hall spoils one in such a way that every other hall in the world seems inferior. The only other hall that comes close is Vienna's; both have a similar feel. There is a warmth to the sound, which, along with the beautiful blend from one side of the stage to the other, makes it extremely easy to play here. One never feels the need to force; and, sitting sometimes at the very side of the stage, it is never a struggle to hear what is sounding on the opposite side. I sometimes connect with one of the bass players when they play something interesting which catches my attention from across the stage. This is rare in other halls.

—Bonnie Bewick
BSO violinist

The Symphony Hall "impressions" by Seiji Ozawa, Everett Firth, and John Williams are taken from *Symphony Hall: The First 100 Years*, a large-format book of photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, *Symphony Hall: The First 100 Years* is available in the Symphony Shop.

Everett Firth — A View from the Stage

I have spent most of my life, and all of my musical life, within the confines of Symphony Hall. It is simply the finest hall in the world in which to create great music.


Constantine Manos

Since my instruments (timpani) remain onstage at all times, any maintenance work, changing of heads, or practicing must be accomplished onstage. To perform on this stage is to bask in acoustics like warmth from the sun. The quality of sound emanating from my colleagues can be overwhelmingly beautiful, passionate, rich, and exciting beyond words.

Even to this day, as I step onto that stage when the hall is lit but empty, the ambiance is awesome. It has a sombering greatness that defies description. When you consider all the great professionals—conductors, composers, soloists, orchestra players—who have made music in this temple, it brings shivers to your spine. The nobility of the air raises your head. If only the walls, the statues, the seats, would testify to what they have witnessed: the sounds, the temperament, the moods, the great artistry.

From my first concert to the present day, the thrill and ecstasy of the music have only increased with my knowledge of the music. I consider myself extremely fortunate for having spent my musical life in this, the world's greatest temple of music.

"Symphony Hall"—these words always resonate with wonderful music. It has seen some of the greatest moments in musical history, and playing here gives one the unmistakable feeling that this historical richness is repeating itself with every concert.

—Nurit Bar-Josef
BSO assistant concertmaster

During my boyhood in California, my parents sometimes reminisced about the heavenly sounds of the BSO in Symphony Hall. Poor and struggling students at Harvard, they could afford tickets only once in a blue moon. Perhaps because of these boyhood legends, I feel a sense of destiny about playing here. And after twenty-six years as a member of the BSO, I'm still struck by the supreme acoustical beauty of Symphony Hall, and the consummate musical attainment of my colleagues.

—Jonathan Miller
BSO cellist

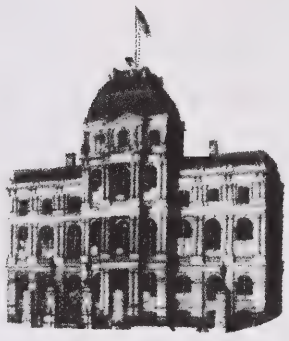
What makes Symphony Hall special for me is all the people that have worked and played here. When I play on our stage, I am part of a musical legacy spanning more than 100 years and many astounding and talented careers.

—Wendy Putnam
BSO violinist

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Keith Lockhart — A Magical Place

The first time I ever saw the inside of Symphony Hall, I was standing on the podium, in 1993 during my first engagement with the Boston Pops. I had already formed an impression of it, though, sort of the way one has a feeling for any legendary place—New York City, perhaps, or the Great Wall, or the Vatican—before one ever actually sets foot there. Music is a very old-fashioned business: we still believe in legends, and fantasy, and magic.



Miro Vintoniv

Symphony Hall is the stuff of legend, to musicians throughout this country and around the world. All young musicians dream of plying their craft on the world's great stages: Carnegie Hall, the Concertgebouw and the Musikverein, and, of course, Symphony Hall in Boston, Massachusetts.

A venue is part of the performance, and it works with you and for you, or against you, or sometimes both! How wonderful it was to find out that Symphony Hall lived up to its awesome reputation. It was built to house great events, and it seems to know that and do everything it can to add to the impact of one's performance.

Symphony Hall was designed from the outset for the twin missions of its resident ensemble, the Boston Symphony and the Boston Pops. It's a multi-purpose facility that actually works! Also, I love to be in communication with the audience, and I love the fact that Symphony Hall, while by no means a small hall, seems very intimate from the stage. The audience is not divorced and distant from the proceedings, it is part of the proceedings, which is exactly how it should be.

The acoustics of Symphony Hall are so responsive that one can always play all dynamic levels without forcing the sound. Thus, one enjoys the luxury of having even a *fortississimo* that is relaxed, thereby allowing the performer to concentrate more readily on intonation and beauty of sound. Symphony Hall is unquestionably one of the greatest halls in the world.

—Chester Schmitz
BSO principal tuba

The acoustics of Symphony Hall are frequently and widely praised, but from my seat on stage in the back row of the Boston Symphony Orchestra, I am struck each day by the simple elegance of its design. The warmth of the wood and plaster, the functional utility of the original seats, the gold gilt cast iron balconies and the simplicity of the bare bulb chandeliers provide a beautiful visual accompaniment to the music one hears. In our 6000-channel universe, which seems to bombard us regularly with the bigger, flashier, and ostentatiously opulent, Symphony Hall stands like a sentinel, beckoning us as if it were saying, "I am here only to serve the music, come and listen with me."

—Douglas Yeo
BSO bass trombonist

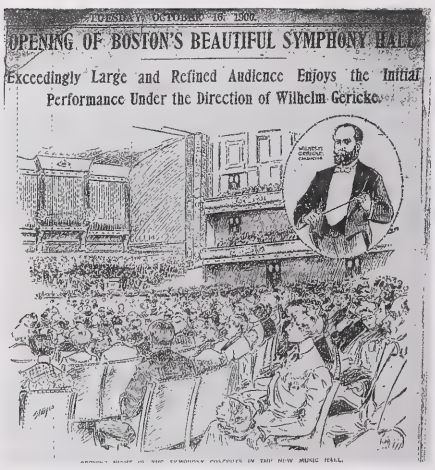
I have heard for too many years now that Boston's Symphony Hall is one of the three greatest concert halls in the world. From the perspective of a BSO bassist who has performed in all of them, I can only deduce that there must be some age-old conspiracy still at work hiding the full truth of the matter—that Symphony Hall is so clearly the preeminent hall for symphonic music in the world that it can afford to be charitable to a couple of others.

Bassists love Symphony Hall. Since our instruments directly contact the floor when we play, the response of our basses can vary enormously from stage to stage. Symphony Hall's stage floor creates a particularly resonant platform for our instruments, giving such positive feedback that we never feel the need to force our sound. In addition to the richly resonant stage floor, the hall itself supports and sustains lower frequency tones better than any other hall I've ever played in. It is reassuring to know that even in the loudest *tutti* passages the contribution of the double basses will always be heard in Symphony Hall.

—James Orleans
BSO double bassist

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


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The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

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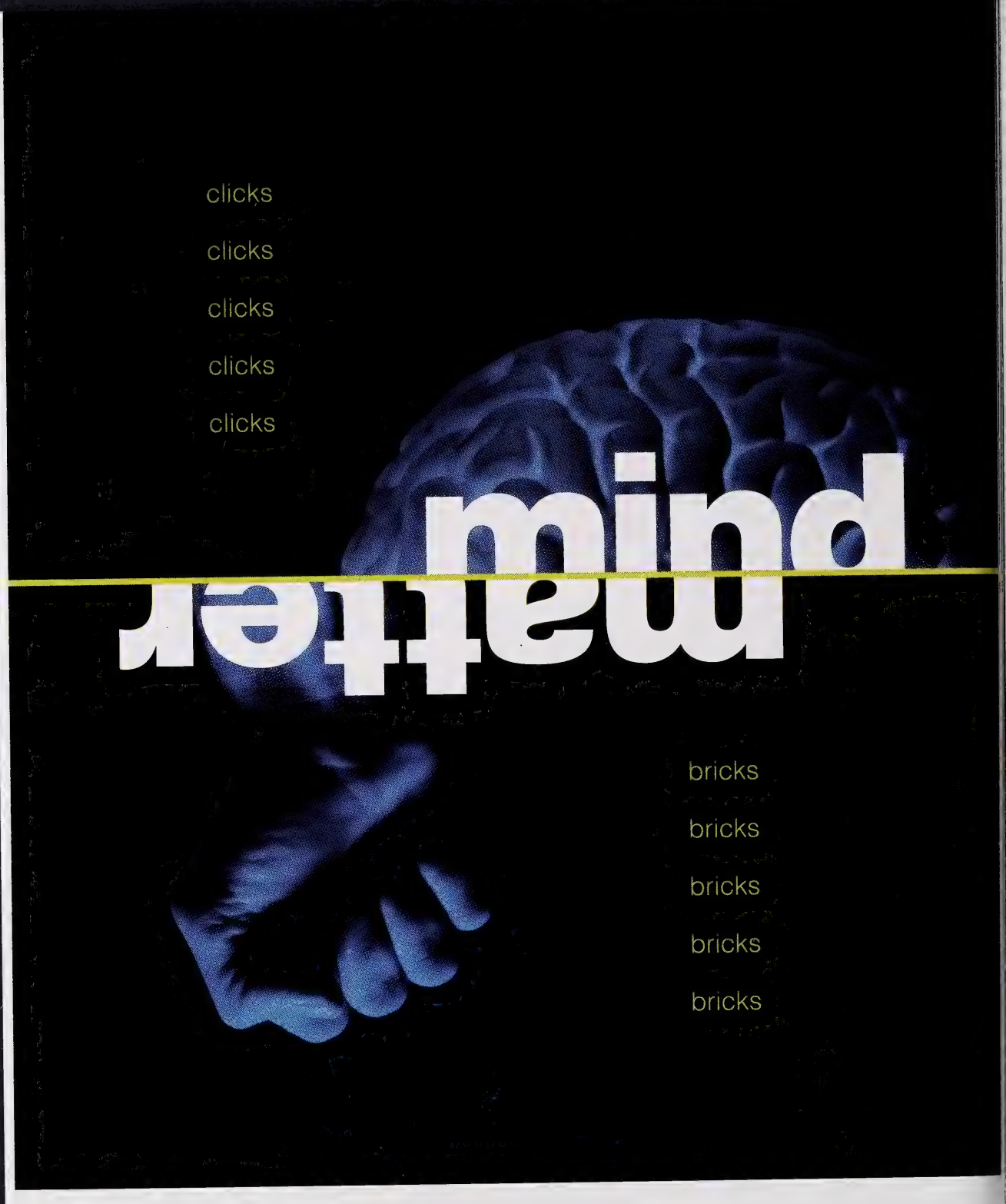
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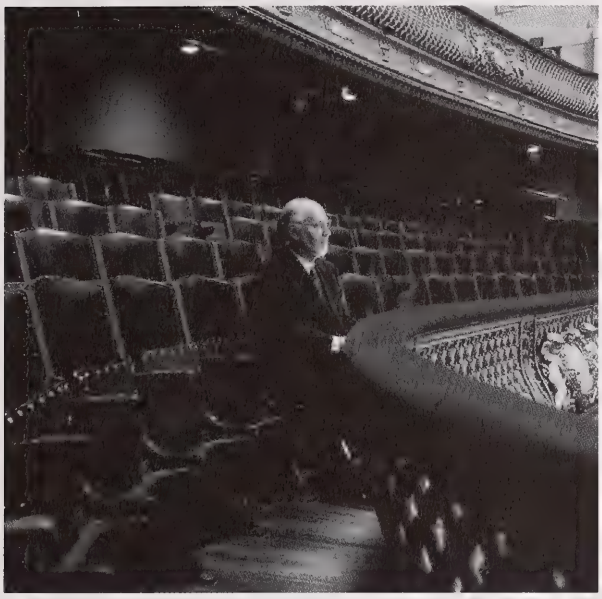
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John Williams — Symphony Hall in the Dark

The surest way to commune with the spirit of Symphony Hall is to sit in it, late at night, alone in the near dark, when it's lit by a single worklight on the stage. This is a unique experience, available only to a privileged few, but it is one that I've relished many times—and is one that I'm happy to speak about.



Len Rubenstein

Quite often after concerts, while waiting to go home, I wander into the hall to stop and ponder and, most of all, to listen. The time is typically about an hour or so after the end of a concert, not long after the hall was filled with people—all playing, singing, listening, and applauding, and sometimes even standing and cheering in the balconies.

I sense that I can still hear echoes of what transpired in the hall earlier that evening, and the sound is not faint—it's actually quite loud! It's as though the hall has a memory bank that stores in the molecules of its walls all of the sounds it creates with the orchestra and the audience.

Both the immediate and distant past seem to live in this place. I wonder what the walls might "remember" of Koussevitzky or Prokofiev, or what they might tell us about Stravinsky's visit or Rachmaninoff's sound. All of these wonders seem to be mysteriously and magically stored here. I like to think that the seats, walls, and floors of the hall are all distant cousins of the wood vibrating in our violins, violas, and basses, and that they all conjoin to make each concert a kind of "celebration of the trees," whose spirit carries the message of the music to us. In this way, the hall functions as an equal partner with the instruments themselves, performing its wonders again and again as it tirelessly aids us in our quest to "apprehend the transcendent."

My memories of Symphony Hall go back to a time when I was just big enough to see over the second-balcony rail. When I was a kid growing up in Medford, my parents had a pair of seats for a Tuesday-night series. From time to time, when one of them couldn't come, they would bring me along, so it was here that I had my initiation into the marvels and mysteries of music. I recall in particular a concert led by Charles Munch, which he closed with a characteristically hair-raising performance of Ravel's *La Valse*. There was a palpable exhilaration in the air as the audience made its way down the stairs—total strangers were exchanging comments and grinning ear-to-ear at one another, as strangers will do when they have been united in an extraordinary experience.

At the time, of course, I took Symphony Hall for granted—it was the only concert hall that I knew. In the meantime I have found for myself what has often been said before: in all the world there are but a handful of acoustic spaces comparable to Symphony Hall.

—Fenwick Smith
BSO flutist



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WEBER — Overture to *Oberon*

MENDELSSOHN — Violin Concerto in E minor, Opus 64
(cadenza by Joshua Bell)

Allegro molto appassionato
Andante
Allegretto non troppo – Allegro molto vivace

JOSHUA BELL

INTERMISSION

HENZE — Symphony No. 8
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I. Allegro moderato
II. Ballabile: Allegramento con comodo, con tenerezza –
Aria: Tempo II un pochino meno mosso –
Canzonetta
III. Adagio

The performance of this work is sponsored by the National Endowment for the Arts as part of a program entitled "The Language of the Twentieth Century," supporting the performance of important works given their world or U.S. premieres by the BSO in Symphony Hall.

STRAUSS — *Don Juan,* Tone poem after Lenau, Opus 20

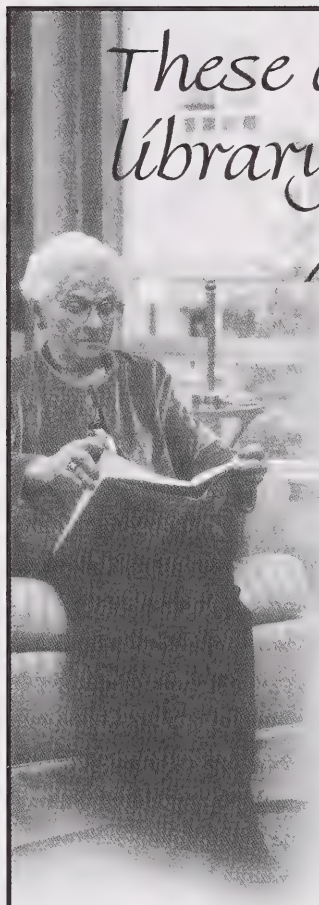
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Carl Maria von Weber
Overture to *Oberon*



Carl Maria Friedrich Ernst von Weber was born in Euten, Oldenburg, Germany, on November 18, 1786, and died in London on June 5, 1826. He began work on Oberon *in January 1825, completing the score shortly before the premiere, which he himself led at the Theatre-Royal, Covent Garden, London, on April 12, 1826. The opera came to America two and a half years later, when it was produced in New York on October 9, 1828. Georg Henschel led the first Boston Symphony performances of the overture in January 1882, during the BSO's first season, subsequent BSO performances being given by Wilhelm Gericke, Bernhard Listemann, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Erich Leinsdorf, Herbert Blomstedt, Kurt Masur (the most recent subscription performances, in January 1984, with a repetition at Tanglewood that July), and Mariss Jansons (the most recent Tanglewood performance, on August 2, 1991). Seiji Ozawa led a complete concert staging of the opera at Tanglewood on August 2, 1986, to commemorate the 200th anniversary of Weber's birth. The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

When Carl Maria von Weber arrived in London in March 1826 to oversee the production of his latest work—a "Grand Romantic and Fairy Opera" entitled *Oberon, or the Elf-King's Oath*—he was not a well man. Having suffered for some time from tuberculosis, he was now, to use his own words, a "shattered machine," and in the final throes of the illness that would claim his life on June 5, 1826, just five months shy of his fortieth birthday, and the day before he planned to return to Germany.

Weber's illness and his trip to England were curiously intertwined. Well known to British audiences as the composer of *Der Freischütz* (Mary Shelley, author of *Frankenstein*, was one of many listeners who were particularly captivated by the opera's eerie scene in the Wolf's Glen), he received a commission in August 1824 from Charles Kemble, manager of Covent Garden, to write a new opera for the London stage. Despite his initial misgivings, Weber accepted the offer, certain that little time was left to him and hoping that the profits from the London performances would ease his family's financial burden after his death. "It's all for money, money, money!" he wrote to his wife Caroline after settling down to rehearsals in London. "I can think of nothing else."

Of course, artistic factors also played a part in Weber's acceptance of the commission. Both of the subjects suggested to him by Kemble—the Faust legend and the tale of Duke Huon's encounter with Oberon, king of the elves—would have offered ample opportunities for the fulfillment of a lifelong dream: the creation of a genuinely "romantic" opera, one in which, as Weber once wrote, "all the features of the related arts are molded together and dissolve, thereby forming a new world." With that goal in mind, he finally decided on the *Oberon* story, perhaps because his older colleague, Louis Spohr, had already scored a considerable success with his *Faust* of 1816.

Dating back to medieval times, and also a source of inspiration for Shakespeare's *A Midsummer Night's Dream*, the romance of Oberon was best-known to Weber and his contemporaries through a long poem by the German writer Christoph Martin Wieland. First published in 1780, and translated into English not long after, Wieland's *Oberon* centers on the adventures of Duke Huon of Bordeaux and his rescue of the lovely

arrangement *1:* an adaption
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by rescoring *2:* the act
of placing things into
proper order and correct
or suitable relationship

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Persian princess Rezia with a little help from the elf-king, whose magic horn, when blown loudly, summons men from afar, and when played softly, sets them dancing.

This tale of enchantment served as the template for the libretto that Weber received piecemeal in the winter of 1824-25 from James Robinson Planch, a facile though hardly subtle versifier who had made something of a name for himself in the London theaters. Though far less negative about Planch's text than later critics—one of whom describes it as a "picaresque farrago of nonsense"—Weber too had reservations. Writing to Planch in the English he had been working so diligently to master, he observed diplomatically that "the cut of an English opera is certainly very different from a German one." Intent on making the best of a less than ideal situation, Weber forged ahead, completing all but a few numbers (the overture among them) before his departure for England, and promising himself that he would revise the opera at a later point by converting the long stretches of spoken dialogue into sung recitatives. As fate would have it, he did not live to realize this plan, though other composers, most notably Gustav Mahler, attempted to alter the "cut" of the original, English-language Oberon along the lines envisioned by Weber.

Despite its dramaturgical shortcomings—and a rival production at the nearby Drury Lane Theatre of an "Oberon" with music patched together from Mozart's and Cheru-



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bini's operas—Weber's *Oberon* made a powerful impact at its premiere at Covent Garden on April 12, 1826. As the composer reported proudly to his wife, his appearance on the podium was greeted by "shouting, vivats, and hurrahs," and most of the vocal solos and ensembles were encored at least once. Even the overture had to be repeated. Indeed, according to one of the critics who reviewed the premiere, the overture struck precisely the right mood for the dramatic entertainment that ensued: it "had hardly commenced, when the magic power of the composer was manifest; there was soon an agreeable stillness and charmed breathing of fabled fairy land."

Finished just three days before the premiere, the overture foreshadows most of the leading motives from the body of the opera, and Weber stamps each one with its own distinctive instrumental timbre. After the initial evocation of Oberon's magic horn comes a colorful parade of themes that will eventually be associated with specific characters or situations as the opera unfolds: the fairies' serenade of the sleeping Oberon (upper woodwinds playing as quietly as possible), Huon and Rezia's triumphant return to the French Imperial court (distant brass fanfares), the principal characters' escape by boat from Baghdad (animated passage-work in the strings), Huon's vision of Rezia (clarinet in its mellow, *chalumeau* register), Rezia's invocation of Huon (first heard as a graceful dance in the violins, and later transformed into a vibrant romp for the whole ensemble), and Puck's summoning of his mischievous helpers (a jaunty march in the minor mode for antiphonal strings and winds).

At the same time, the overture is more than a potpourri of hit tunes randomly strung together like beads on a necklace. Sensitive to the shape of the whole, Weber welds these diverse musical ideas into a compact sonata-form movement encompassing a slow introduction presenting the quiet themes of Oberon's enchanted realm, an exposition announced by a thunderclap for full orchestra, a development section divided equally between Puck's march and Rezia's suave *cantilena*, and a recapitulation culminating in increasingly raucous statements of Huon's dance theme.

Gifted with a keen ear for instrumental effects, Weber imbued the tried-and-true sonata form with a strong element of fantasy, most obviously through his deft treatment of Oberon's horn call. This softly intoned, three-note motive transports the listener into what Weber's contemporary, the writer and composer E.T.A. Hoffmann, called "the faraway land of romance," placing all that follows in its wake under the sign of enchantment. As the British critic Donald Tovey pointed out, the nearly inaudible brass fanfares in the slow introduction are not "fairy music," but rather "mortal music under fairy spell." Similarly, the reprise of the horn call in the quick section of the overture conjures up the gentle dips and curves of Rezia's melody on the solo clarinet. A quintessential emblem of distance, the horn overcomes distances in the *Oberon* Overture, mediating between near and far, present and past, and ultimately between the real and the supernatural. Weber reminds us that these two worlds are more closely related than we might have supposed.

—John Daverio

A professor in the Department of Musicology at Boston University, John Daverio is the author of *Robert Schumann: Herald of a "New Poetic Age"*; *Nineteenth-Century Music and the German Romantic Ideology*, and a variety of articles on the music of Schumann, Brahms, and Wagner. He has lectured widely on these topics in the United States and abroad, and has also provided liner notes for numerous compact discs. Mr. Daverio is also active as a violinist, in which guise he focuses on music of the twentieth century. He is currently writing a new book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, for Oxford University Press.



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Felix Mendelssohn-Bartholdy
Violin Concerto in E minor, Opus 64



Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn began planning a violin concerto in 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated September 16, 1844. The first performance took place on March 13, 1845, in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The first performance in the United States took place in New York on November 24, 1849, when Joseph Burke was soloist with the Philharmonic Society under Theodor Eisfeld. Boston first heard the concerto, with piano accompaniment, at a Mendelssohn Quintette Club performance in the Melodeon on February 3, 1851; the soloist was August Fries, who repeated the work on February 22, apparently with orchestra, at a concert of the Musical Fund Society. The concerto entered the repertory of the Boston Symphony Orchestra in its first season, on February 17, 1882, when Alfred de Sève was soloist under the direction of Georg Henschel. Since then it has been performed in Boston Symphony concerts by Willis E. Nowell, Charles Martin Loeffler, Franz Kneisel, Leonora Jackson, Fritz Kreisler, Maud McCarthy, Enrique Fernández Arbós, Marie Hall, and Willy Hess under the direction of Wilhelm Gericke; by Kneisel under Emil Paur; by Kreisler, Sylvain Noack, and Anton Witek under Karl Muck; by Witek and Gertrude Marshall under Otto Urack; by Fredric Fradkin under Henri Rabaud; by Albert Spalding, Richard Burgin, Bronislaw Huberman, and Toscha Seidl under Pierre Monteux; by Burgin, Léon Zighera, Nathan Milstein, Jascha Heifetz, Yehudi Menuhin, and Spalding under Serge Koussevitzky; by Isaac Stern, Zino Francescatti, Mischa Elman, and Jaime Laredo under Charles Munch; by Norman Carol under Richard Burgin; by Joseph Silverstein under Erich Leinsdorf (Jack Benny played the first movement only with Leinsdorf in a Pension

A Note from Joshua Bell

I first performed Mendelssohn's Violin Concerto when I was twelve years old and since then I have played it more than any other piece in my repertoire. After leaving it alone for the past few years I have recently taken it up again. In my renewed enthusiasm for this glorious work I have written a cadenza for the first movement in place of the one that we have all come to know and love. My desire to write my own came after my discovery that the "original" cadenza was in fact written in large part by Mendelssohn's friend Ferdinand David—the concerto's first champion. At first I composed my cadenza only as an amusing exercise—a challenge for myself—but after some consideration I have decided to break tradition and include it in these performances in Boston. I hope that this "personal touch" will not be seen as an insult to the work that has often been called "the perfect violin concerto," but rather as a small tribute to the masterpiece that has played such an important role in my musical life.

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Fund concert), Seiji Ozawa, and Edo de Waart; by Yuuko Shiokawa under James Levine; by Isaac Stern under Ozawa and under Silverstein; by Itzhak Perlman under Ozawa; by Nigel Kennedy under André Previn; by Cho-Liang Lin under Esa-Pekka Salonen; by Shlomo Mintz under Charles Dutoit; by Joseph Silverstein under Roger Norrington; by Joshua Bell under John Nelson and Pinchas Zukerman; by Midori under David Zinman; and by Gil Shaham under Seiji Ozawa (the most recent subscription performances, in October 1997) and John Williams (the most recent Tanglewood performance, on July 11, 1999). The concerto is scored for solo violin with an orchestra consisting of two each of flutes, oboes, clarinet, and bassoons, two horns, two trumpets, timpani, and strings.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his or her own, and everything comes to a standstill while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece, or so long and elaborate as to submerge entirely the composition it is attached to. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central

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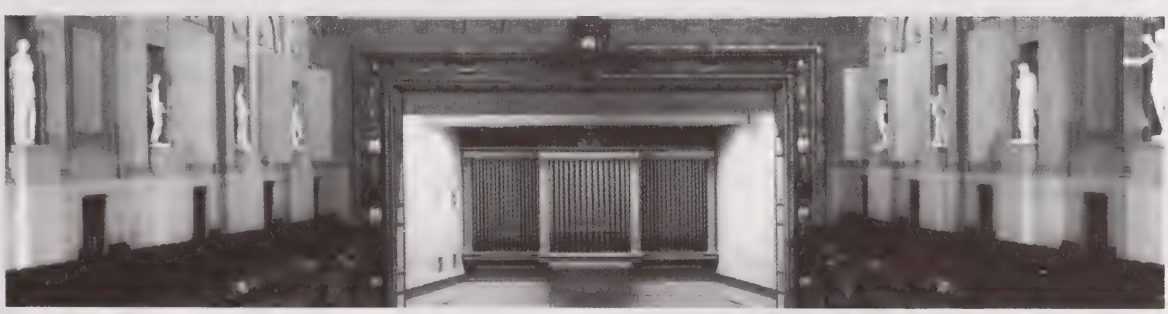
a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the bass note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully. When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.



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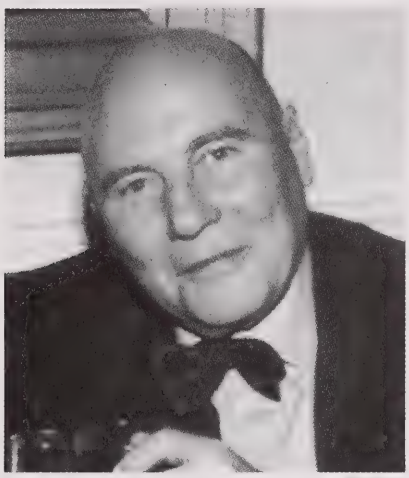
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Hans Werner Henze
Symphony No. 8 (1993)



Hans Werner Henze was born in Gütersloh, Westphalia, on July 1, 1926; he now lives in Marino, near Rome. Henze composed his Symphony No. 8 on a commission from the Boston Symphony Orchestra, through the BSO's New Works Fund, made possible with support from the Massachusetts Cultural Council, and by the Arthur P. Contas Commissioning Fund. Seiji Ozawa conducted the BSO in the symphony's world premiere performance in Symphony Hall on October 1, 1993, with subsequent performances here on October 2 and 5, in New York's Avery Fisher Hall on October 15, and at Tanglewood the following summer, on July 31, 1994—the only previous BSO performances of the work. Henze composed the final Adagio first (September-October 1992), then the first movement in short score that November, and the middle movement during the first three months of 1993. A broken right wrist, suffered in a fall at Easter, forced him to use assistants in writing out the full orchestral score of the first movement and the last part of the second, though he also trained himself to do some of the writing with his left hand. The full score of the complete work was finished on June 11, 1993, in Marino. The Eighth Symphony runs about twenty-five minutes in performance and calls for an orchestra consisting of two flutes (first doubling piccolo, second doubling piccolo and alto flute), two oboes (second doubling English horn), two clarinets in B-flat (second doubling bass clarinet), two bassoons (second doubling contrabassoon), four horns, two trumpets, tenor trombone, bass trombone, tuba, timpani, percussion (see below), harp, celesta, piano, and strings. The expanded percussion section, calling for three players, includes three suspended cymbals (high, medium, and low), two tam-tams (medium and low), tambourine, three tom-toms (high, medium, and low), temple blocks, military drum, bass drum, crotales, Chinese gongs, whip, glockenspiel, marimbaphone, and vibraphone.

German-born (though a resident of Italy for many years), Hans Werner Henze demonstrated his musical interests at an early age, though this led to family tensions at a time (the late '30s) when politics rather than the arts inevitably dominated German family life. The experience of chamber music performed almost secretly in the partially Jewish household of a friendly neighbor confirmed the composer-to-be in the notion that music

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The following passage, reprinted from Hans Werner Henze's "Bohemian Fifths: An Autobiography" (translated by Stewart Spencer), describes the composer's Boston visit at the time of the premiere of the Eighth Symphony:

The rehearsals and performances of the Eighth Symphony were held in Boston during early October 1993 and proved a particularly happy experience for me. While the harbour and bay outside the concert hall glinted in the Atlantic sun, the violins and trumpets inside glistened and gleamed with no less radiance: it all sounded bright and clear, full of warmth and love, and I was delighted with everything, including everything that the conductor and orchestra had to say about the piece. Once again, there was proper contact between conductor, orchestra, and me, indeed, it now seemed to have become self-evident. Seiji Ozawa's excellent assistant, Thomas Dausgaard, sat next to me at the rehearsals and noted down my remarks concerning dynamics, balance, expression and tempi, remarks that related, for the most part, to the need to ensure that the *Hauptstimmen* [primary instrumental lines] were clearly audible (without a knowledge of these, our listeners would have been left helpless and clueless). During breaks in the rehearsals I would discuss these points with the maestro, whereupon the librarian would make all the necessary changes and additions not only to the conductor's score but also to the orchestral parts. Dear Fausto [Moroni, the composer's companion] was especially taken by Boston—socially, too: we had such good friends here, not just colleagues but also acquaintances, most of whom hailed, of course, from the world of music (with Tanglewood as a common background), although others travelled down specially from New York—Maureen and Claude, Tania León, David Lang, Ron Freed, Toshiro Saruya (have I forgotten anyone?), all of whom came to say hello to Fausto and the old man. On one occasion, Marti Epstein and her boyfriend threw a dinner party for us at their attractive studio in Brookline, to which they also invited a number of young and talented people from Boston (*these young people are so fascinating in all that they think and feel and in their spirit of enquiry!*). We got our own back on our final evening at a famous Indian restaurant that was licensed to sell alcohol and that had an excellent wine list.

It was very important for me to hear my Eighth Symphony: after all, it is like a curtain that goes up on a new action.

Reprinted from Hans Werner Henze, *Bohemian Fifths: An Autobiography* (translated by Stewart Spencer). Copyright ©1999 by Princeton University Press. Reprinted by permission.



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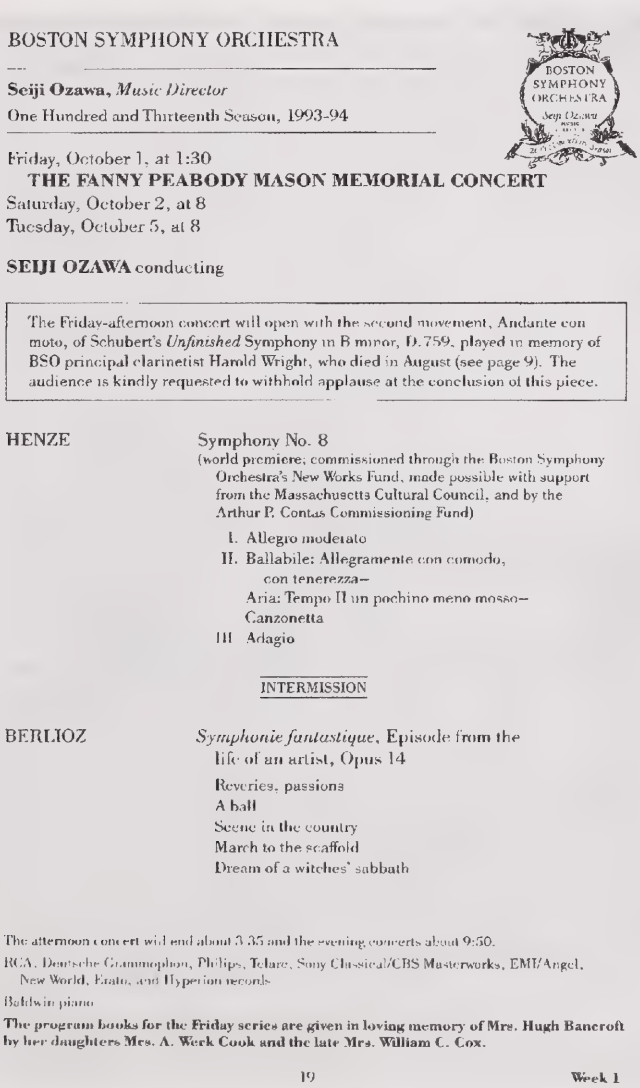
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was anti-authoritarian, the embodiment of individuality, a view that has remained a powerful part of Henze's musical outlook to this day. He began to compose at about the age of twelve, even before he had begun systematic instruction. When he was drafted in 1944, he continued composing under the inevitable restrictions of military life, turning them to advantage by training himself to hear complex musical combinations mentally. After the war he began studies with Wolfgang Fortner in Heidelberg, where he attained a technical mastery of counterpoint and began to compose the works that represented his earliest successes. But by the late 1940s he became an eager participant in the summer courses offered at Darmstadt by René Leibowitz, one of the leading proponents of the dodecaphonic school that emanated from Vienna. During the ensuing years he began to produce a wide-ranging array of scores in virtually every medium, from small chamber combinations to symphony and opera.



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HENZE — Symphony No. 8
(world premiere; commissioned through the Boston Symphony Orchestra's New Works Fund, made possible with support from the Massachusetts Cultural Council, and by the Arthur P. Contas Commissioning Fund)
I. Allegro moderato
II. Ballabile: Allegramente con comodo, con tenerezza—
Aria: Tempo II un pochino meno mosso—
Canzonetta
III. Adagio

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19 Week 1

From the world premiere of Hans Werner Henze's Symphony No. 8

Though he has drawn from the twelve-tone system (sensing its usefulness as a means of lyric enrichment), Henze has also composed in the classical forms (especially variation form, which is central to his style) and the traditional genres of symphony, concerto, and opera. There is in his work an emphasis on vocal music and on Italianate lyricism even in his instrumental music. ("Singing," Henze has said, "is, quite simply, the manifestation of life.")

In 1953 Henze left Germany and settled in Italy, first near Naples, later closer to Rome. He wrote a large number of varied works that have achieved considerable renown, including operas ranging as widely in character as *The King Stag* (*König Hirsch*, based on Gozzi's fairy tale), *Der Prinz von Homburg* (based on Kleist's drama), *Elegy for Young Lovers* (to an original libretto by W.H. Auden and Chester Kalman), and the satirical comedy *The Young Lord* (*Der junge Lord*, to an original libretto by Henze's friend Ingeborg Bachmann, the eminent Austrian poet), culminating in *The Bassarids* (based on Euripides' *The Bacchae* in a treatment by Auden and Kalman). The last-named was premiered by the Deutsche Oper of Berlin at the Salzburg Festival, a pinnacle of success, though the audience at the Salzburg Festival, which treated the whole affair as a social occasion, not a significant artistic experience, caused the composer to vow that he would never write another opera in the traditional form. Most of his later theatrical works have used the forms more commonly employed in the popular musical theater, where a strain of



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political commentary is more normal. Henze made his first visit to the United States in 1962, to hear Leonard Bernstein conduct the New York Philharmonic in the premiere of his Fifth Symphony.

By the late 1960s Henze began to reexamine the underlying assumptions of his art; his work became politically engaged in expressing his commitment to the New Left and the Socialist revolution. He spent a year in Cuba (1969-70), where he conducted the premiere of his Sixth Symphony. Though his political views had naturally been hinted at in earlier works, many of which offered criticisms of society's failings, his new works after this time were occupied with questions of socialism, and many erstwhile admirers feared he had lost his way as an artist. A "secular and military oratorio," *The Raft of the "Medusa,"* conceived as a requiem for Ché Guevara and based on the story made famous by Géricault's painting, caused a scandal at its abortive premiere in Hamburg in 1968. German police invaded the concert hall, arresting the librettist of the new work, Ernst Schnabel, and students who had draped the stage with a red flag. Henze's response was to compose *Versuch über Schweine* (*Essay on Pigs*) for solo declamation and orchestra.

Throughout much of the '70s Henze's work retained this urgently political cast in

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theatrical pieces (the vaudeville *La Cubana* and *We Come to the River*, described as "Actions for music") and vocal compositions with instruments. At the same time he was composing in abstract forms like the string quartet (three of them between 1975 and 1977) and employing older musical ideas (and the work of such earlier composers as Carissimi and Monteverdi) in modern versions.

Though his social concerns remain, Henze's more recent music has once again achieved a balance that he may have temporarily lost in the heat of political passions. His 1980 opera *The English Cat*, for example, returns to the vein of elegant satire that characterized *The Young Lord*. And in the Seventh Symphony—composed on a commission from the Berlin Philharmonic Orchestra for its centennial, and which was, at the time, his first symphony in fifteen years—he returned to the large abstract instrumental form that has been at the heart of German music since the end of the eighteenth century. The Boston Symphony Orchestra performed the Seventh, under the direction of Seiji Ozawa, both in Boston and at Tanglewood, in October 1987 and August 1988; following those performances, Henze accepted a commission from the orchestra for his Eighth Symphony.



Hans Werner Henze and Seiji Ozawa at the post-premiere reception, October 1993

Since then he has completed two additional symphonies. The Ninth (1995-97), employing choral forces and soloists for a text by poet Hans-Ulrich Treichel, based on a wartime novel by Anna Seghers about seven prisoners recaptured following their escape from a Nazi concentration camp, was premiered and recorded by the Berlin Philharmonic under this week's conductor, Ingo Metzmacher, in November 1997. Kurt Masur led the United States premiere of Henze's Ninth Symphony last month with the New York Philharmonic to honor the composer's seventy-fifth birthday. The Tenth, recently finished, is scheduled to have its first complete performance in 2002, at the Lucerne Festival. The composer meanwhile is working on a new opera, on his own libretto, to be premiered at the Salzburg Festival in 2003.

The Seventh Symphony followed the German classical tradition in its division into four substantial movements. It ran some three-quarters of an hour, and was a darkly serious work, one through which, as the composer wrote at the time, "I venture a personal style of presentation and manner of expression and come to my own interpretation of our conflict-ridden time, of the world in which we live and in a delicate state of tension."

Those who know only Henze's more serious or overtly political works will be in for a surprise with the Eighth Symphony, though not those who have heard some of his comic pieces or are familiar with him personally, for they are well aware of his high spirits and sense of humor. As the composer himself noted, in an August 6 letter to Seiji Ozawa, "it is not a tragic or sullen piece as N. 7 was. This is a summer piece, and it is based on three moments from Shakespeare's *Midsummer Night's Dream*."

Henze has always preferred not to identify his sources of inspiration except in the

most general way. As he wrote in the preface to the Seventh Symphony, "What is communicated is not intended to be at all a secret, but it should and will be imparted only through the music itself. I do not wish to preface it with introductions and descriptions." At the same time, the first-time listener will certainly find it useful to know a few things about the imagery that lies behind the music of the Eighth Symphony—though without ever forgetting that this is a symphony and not a tone poem or incidental music. Mendelssohn already did that!

Early in the play, Oberon, in the midst of a dispute with his wife Titania, thinks of a way to make her appear ridiculous: he will anoint her sleeping eyes with the juice of a particular flower so that, when she awakens, she will madly dote on the first live creature that she sees. Oberon sends his athletic sprite Puck on a long voyage to seek out this plant, giving him specific directions as to where and how he shall find it. Puck announces, "I shall put a girdle round about the earth in forty minutes." As the composer notes in his letter to Seiji Ozawa, "Well, I composed this girdle, and there are glimpses of what Puck sees during this journey (that is to say, he sees, and we hear, what Oberon has described). At the end Puck has finished his girdle and is back—with the magic flower.' " He notes as well that the central climax of the first movement "refers to the point in Oberon's speech when he talks about Cupid shooting his arrow into the center of the full moon."

The middle movement relates to the scenes between the love-smitten Titania and the rustic Bottom, who, thanks to the intervention of Puck, wears an ass's head. Strings, and particularly the solo violin, represent Titania, while the solo trombone cavorts as Bottom. The expressive point of the movement is "the extreme contrast between the elegance, female grace and beauty of Titania and the vulgar sexism and stupidity of the ass." Though this is one of the favorite bits of comedy in the play, there is a touching aspect as well.

The third movement represents reconciliation and "has something to do with the peaceful and gentle and lovely epilogue of the play: 'if we shadows have offended...'"

As always with Henze's abstract instrumental music, the imagery of the impetus behind the composition is not intended to "describe" the work of art. Even bearing in mind these scenes from Shakespeare's delightful comedy, the Eighth Symphony should be heard—as Henze wrote in a comment on the Seventh—"quite in the sense of my previous occupation with sonata form and the German symphonic style, in the stream of historical development, as a reflection on music, its narrative and pictorial character, proceeding from our classical canon of beauty and orienting itself upon it."

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

INVESTIGATING "THE LANGUAGE OF THE 20TH CENTURY"

About the World Premiere of Hans Werner Henze's Symphony No. 8...

Commissioned by the Boston Symphony Orchestra to celebrate Seiji Ozawa's twentieth-anniversary season as music director, Hans Werner Henze's Symphony No. 8 received its world premiere performances in Symphony Hall on October 1, 2, and 5, 1993. Ozawa and the BSO gave the New York premiere at Avery Fisher Hall on October 15 that year and repeated the work at Tanglewood on July 31, 1994. The reviews of the Boston and New York performances captured the sense of occasion surrounding the premiere while offering vivid descriptions of the music itself.

Richard Dyer
in the
Boston Globe

When Hans Werner Henze was in Boston for the American premiere of his Seventh Symphony back in 1987, Seiji Ozawa took the opportunity to commission an Eighth and the work had its triumphant premiere yesterday afternoon in Symphony Hall. Henze composed some of the symphony under great physical tribulation....But none of this shows in the music, which is one of the German master's sunniest and most unexpected scores. As he wrote to Ozawa, "It is not a tragic or sullen piece as No. 7 was. This is a summer piece, and it is based on three moments from Shakespeare's 'A Midsummer Night's Dream.'"... [S]ome rare enchantment hovers over the score of this Symphony and informs every phrase; it is music that makes you feel good because it is so full of the things we value in music and life.

The big hit was the second movement, with its gross and braying trombone, representing Bottom, and its aria of elegance and refinement in the representation of the fairy queen... The other two movements are no less remarkable. The first movement, like Humperdinck's "Hansel and Gretel," represents some kind of domestication of Wagner. The effect, at moments, is of magic fire darting up from within the forest murmurs. The last movement is a shimmering adagio of surpassing sweetness that denies no hard truth; the last eight bars, after a silence, come as a sprinkle of dewdust and a blessing.

Ozawa surely must be most composers' conductor of choice for a premiere because he can organize the greatest complexities so rapidly and accurately. The orchestra played the score with great spirit and tonal beauty, and there was a warm ovation for the composer, who appeared properly delighted with the work, the performance, the audience and himself.



Miro Vintoniv

Henze acknowledging the audience's applause after the world premiere of his Symphony No. 8

Ellen Pfeifer
in the
Boston Herald

Celebrations of Seiji Ozawa's 20th anniversary as music director of the Boston Symphony continued Friday as the orchestra offered its first series of subscription concerts for the 113th season. The focus of these concerts is the world premiere of Hans Werner Henze's Eighth Symphony, a work commissioned by the BSO... Henze has been a long-time friend of the orchestra,

Ozawa, and Tanglewood, and many of his most recent works have been performed under BSO auspices.... His new symphony mines a light, comic vein. It also harks back to "the German romanticism of the 19th century," according to its composer....

From the outset, the music is marked by a fantastical atmosphere as if glimpsed through a fairy's diaphanous veil. In the first movement, the fabric is dense with elfin bustle, swirls of color. The middle movement pits the bumptious, swaggering Bottom (solo trombone) who seems to be dancing to a vulgar um-pah rhythm against the elegant, ardent and slightly dazed Titania (solo violin). Here trombone Ronald Barron and concertmaster Malcolm Lowe got a considerable workout and created colorful characters.

The finale shimmers with bells, with lots of exposed wind instruments as though the sprites were sprinkling their "field-dew consecrate."

Bernard Holland
in the
New York Times

The Boston Symphony Orchestra, which has commissioned so much that is beautiful and important in 20th-century music, brought the newest of its children to Avery Fisher Hall on Friday night....

It is a comment on Mr. Henze's powerful personal voice that his Seventh Symphony —which can sound so queasy and distasteful in the listener's ear—and this serenely high-spirited new one use by and large the same methods and materials. A dominating message in Mr. Henze's symphonic style is that moods are not monoliths, that what we receive under the heading of anguish or good humor is in fact roiling complexity composed of many elements.

These motifs differ in movement, rhythm, orchestral color and dynamics, and they spill asymmetrically, one over the other. Listening to the Eighth Symphony's first movement is like following moving water in a rapids. There is a general direction, but progress is devious and various.

...Mr. Henze's ear for orchestra sound is exquisite. High-register evocations tingle; even the thickest complications allow the ear access to individual strands. It is happy music but not blindly, thoughtlessly so. Its happiness is earnest.

Mr. Ozawa seemed equally pleased to be plunging into this kind of sophisticated and

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treacherous conducting assignment. Logistical problems challenge him artistically. True affairs of the heart…inspire something else: a reverence, an activist's care and respect. Mr. Ozawa loves this music by parsing it, using his magnificent orchestra to explain every moving part, fine-tune every chord and copy edit every rhythm.

Paul Griffiths
in the
New Yorker

Never mind the physical strain of being sixty-seven years old, Hans Werner Henze was in a buoyant mood. Despite a wrist injury, he'd got his new symphony written. Now here he was in Symphony Hall, Boston, doing his utmost to disregard a damaged knee, marching down the aisle without his stick to acknowledge the applause for that symphony's first performance, by Seiji Ozawa and the Boston Symphony, at the beginning of this month. The spectacle was that of a man still robustly upright in his bearing: in the dark three-piece suit and bow tie he chose for the première, he looked like a count, or the director of a *Gymnasium*. And the formal attire set off the pushing energy of his head, a head that seems to have been not only baldened but dynamized by time, so that it's now a vigorous egg of flesh, fronted by a muscle of a face.

As is the physical appearance, so is the music: thoroughly groomed, making a proud show of the most conventional dress, and bursting with being. The bulging catalogue tells the same story of capability. One could build a whole orchestral season out of Mr. Henze's works—symphonies (the Boston commission is No. 8), concertos, and other pieces—or a whole opera season out of what he's written for the stage. He is, in everything, the complete professional, fulfilling those nineteenth-century demands of form and genre which continue to rule our concert and operatic life. Or, to view the case another way, his music is comfortable with the world in which it has to live.…

Lloyd Schwartz
in the
Boston Phoenix

Both Ozawa and the orchestra rose to the most significant event of the opening week: the world premiere of Hans Werner Henze's Symphony No. 8, which was commissioned by the BSO. This is an extraordinarily engaging and atmospheric piece, its three movements inspired by incidents in A Midsummer Night's Dream.

The first movement, Allegro moderato, flutters, circles, and sweeps rhapsodically through the air with Puck, as he "puts a girdle round the earth" in search of the magic flower. The second movement, Ballabile ("danceable"), is both more rhythmic (sometimes even in 3/4 time) and more singing. The lyrical violins are the infatuated Titania; the brazen, galumphing trombones, the ass-headed Bottom. Everett Firth played a coruscating timpani solo, then the movement ended with a twitter and a bang.

Henze says the final Adagio "has something to do with the peaceful and gentle and lovely epilogue of the play: 'If we shadows have offended…'" Elegiac yet playful, tender yet ominous, it's like walking into a cobweb: all gossamer, but you can't brush it away—that delicate creepiness sticks to your skin. There's another sweeping climax, then on sustained chords the music fades, and it too stays with you.

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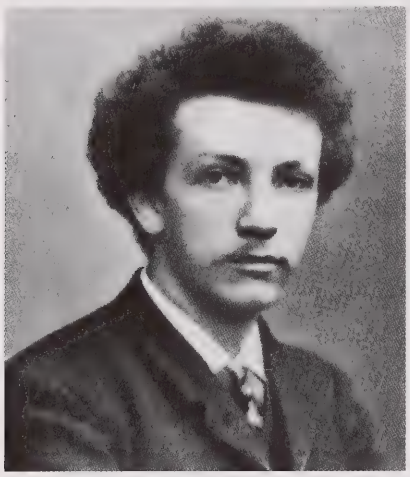
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Richard Strauss
Don Juan, tone poem after Lenau, Opus 20

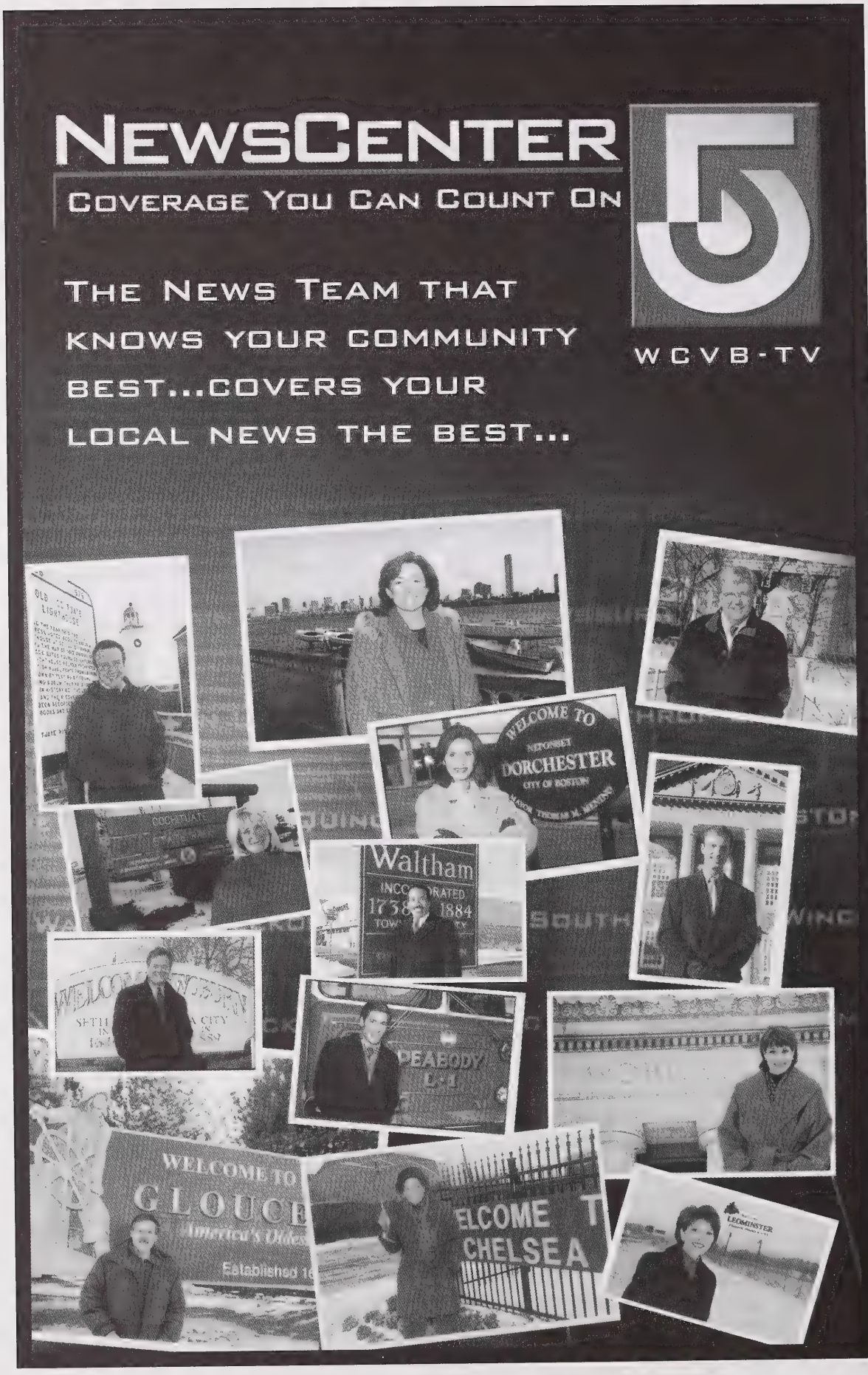


Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. Most biographers have concluded that the first drafts for Don Juan *were made in the fall of 1887; Strauss completed the score in the summer of 1888, and he conducted the first performance on November 11, 1889, with the Court Orchestra in the Grand Ducal Theater of Weimar. The Boston Symphony Orchestra gave the first American performance on October 30, 1891, under the direction of Arthur Nikisch. Since then it has been performed at Boston Symphony concerts under the direction of Wilhelm Gericke, Richard Strauss, Karl Muck, Max Fiedler, Pierre Monteux, Georg Schnéevoigt, Henry Hadley, Serge Koussevitzky, Sir Henry Wood, Richard Burgin, Bruno Walter, Charles Munch, Jean Morel, Eugene Ormandy, Erich Leinsdorf, Josef Krips, Charles Wilson, William Steinberg, Seiji Ozawa, Charles Dutoit, Giuseppe Sinopoli, Hans Graf (the most recent Tanglewood performance, on August 16, 1998), and Ozawa again (including Opening Night and the most recent subscription series in September/October 1995, and tour performances in Tokyo and Osaka in May 1999). The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, glockenspiel, harp, and strings.*

It is altogether fitting that Strauss's *Don Juan*, an evocation of the greatest erotic subject of all time, should be composed under the influence of his own first passion for Pauline de Ahna, the soprano who was eventually to become his wife. Strauss met her in August 1887 while on a visit to his uncle Georg Pschorr in a village an hour's ride from Munich. Pauline was the daughter of a prominent musical villager, General de Ahna, and she had at that time already completed vocal studies at the Munich Conservatory, though she had made no progress in a career. Strauss, completely smitten by the girl, decided to supervise her further instruction, so that by the time he took over the opera in Weimar two years later, he was able to introduce her as one of the leading sopranos.

The story of Don Juan has appeared over and over again in European literature and music. Strauss knew Mozart's *Don Giovanni*, of course, but his version owes no allegiance to the plot or characterization of the Mozart work. Nor did Byron's extended narrative poem *Don Juan* play a direct role in Strauss's plans. He found inspiration rather in the work of Nikolaus Lenau, an Austrian romantic poet of Hungarian birth who had died in a mental asylum in 1850 leaving unfinished a poetic drama on Don Juan partly inspired by Byron; the surviving fragments were published in 1851. Lenau's version of the legend was a psychological treatment of a man devoted to an idealistic search for the perfect woman. He glories in the experience of the individual moment above all else, but learns that each successful exploit has led to some great harm, a fact that makes his existence increasingly burdensome. In the end, challenged by the brother of one of the women he has seduced, he throws his sword away at the moment when he has all but conquered because he finds victory "as boring as the whole of life." His opponent puts an end to his career with a single sword stroke.

Strauss prefixed three excerpts from Lenau's work to his score. The first two, drawn from early in the play, show Don Juan discussing his philosophy with his brother Don Diego, who has been sent by their father to bring him home. The last comes from shortly


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before the final confrontation; Don Juan hopes that his enemy will soon put an end to his futile life. The poetic excerpts convey nothing of the action of the play, provide no details of the women who succumb to the Don's amorous powers. But they convey something of the psychology of the leading character who acts throughout this composition.

Regarding these excerpts, Donald Francis Tovey wryly remarked, "The philosophy of these sentiments is not good citizenship, but it is neither insincere nor weak. It is selfish, but not parasitic." It is also clearly not a "plot" for a musical score; there is no emphasis on action or any series of incidents. It tells us all Strauss wants us to know about his Don Juan. The various women with whom he is involved serve merely as a foil for musical ideas, not as individuals.

For a composer whose father consciously restricted his studies to the classics, particularly Mozart and Mendelssohn, and whose earliest compositions followed clearly in the same vein, *Don Juan* is an astonishing achievement, a rocket exploding in a quiet countryside. With one stroke Strauss conquered the most advanced style of composition and orchestral treatment—and he was himself only twenty-four. Having earlier composed music that carefully followed the "rules" of classical procedure, however irksome they may have become to him, Strauss was converted to the "music of the future" by Alexander Ritter, a violinist in his orchestra at Meiningen. Ritter was a



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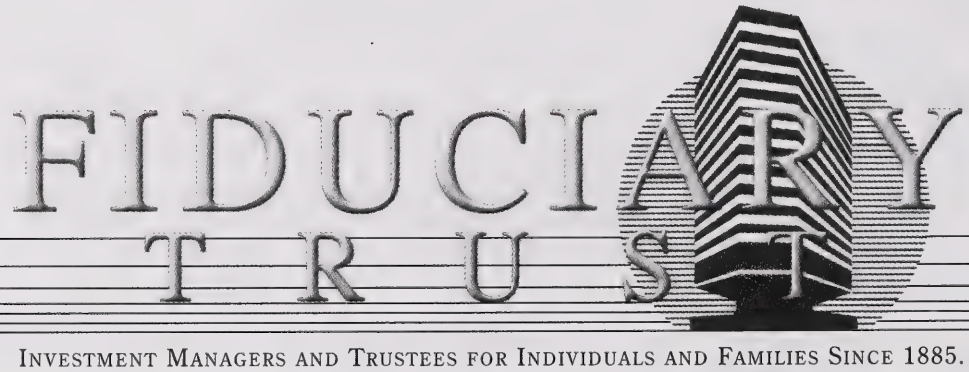
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devout follower of Liszt and Wagner and had married Wagner's niece. He persuaded Strauss that "new ideas must search for new forms," and Liszt's procedures in his symphonic poems of allowing the poetic element to become the guiding principle for the symphonic work dominated Strauss's output for nearly two decades.

The first result of the conversion was his four-movement symphony *Aus Italien* (*From Italy*), which fused conventional structures with new ideas. He followed it with the first version of *Macbeth*, which, after a private reading with his orchestra, he withheld for revisions, completed only after the astounding premiere of *Don Juan*.

In the fall of 1889, at the recommendation of Hans von Bülow, Strauss became assistant conductor at the Weimar Opera. His employers there, forward-looking Wagnerians, were enormously impressed when he played *Don Juan* to them on the piano, and they insisted that he give the premiere at a concert of the Weimar orchestra. Though Strauss had his doubts about the ensemble's ability to cope with the extraordinary demands of the new score, he agreed, rather than wait for an uncertain future performance in a larger musical center. The orchestra took to the piece well after the initial shock of the first rehearsals. One of the horn players remarked, "Good God, in what way have we sinned that you should have sent us this scourge!" But Strauss was in good humor throughout the difficult rehearsals, and he wrote after the premiere, "We laughed till we cried! Certainly the horns blew without fear of death...I was really quite sorry for the wretched horns and trumpets. They were quite blue in the face, the whole affair was so strenuous."



The conductor Hans von Bülow (1830-1894), whose recommendation brought Strauss to Weimar in 1889

From the day of that first tumultuous performance in November 1889, Strauss was instantly recognized as the most important German composer to appear since Wagner. He was launched on his string of brilliant and innovative orchestral works, and he was to continue in that line until his attention gradually was directed almost totally to the operatic stage. Even as he conducted *Don Juan*, *Death and Transfiguration*, the next in his series of "tone poems" (the descriptive term he preferred), lay all but finished on his desk.

The opening pages present a brilliant array of themes that clearly suggest a character of the fullest manly vigor. The first measure offers an oblique approach to the home key of E major through a bold arpeggio in C major that moves purposefully to the home key by the third measure. The first phrases contain a half dozen brief ideas, all of which will be further developed. For all his new-found independence of formal rules, Strauss shapes this opening like a traditional sonata-form movement with a long and carefully prepared transition (with sustained wind chords, string tremolos, and an expressive violin solo) to the "normal" secondary key of B, in which we hear an extended love scene, easily understood as the "second theme."

This is developed at length in a passage of Tristanesque richness, but as it dies away, the cellos dryly insert the arpeggio from the very opening—here suggesting unmistakably that Don Juan is already somewhat bored with this conquest and ready to move on. This begins a formal "development" of several motives from the first group. It builds into a frenzied climax suddenly breaking off as the woodwinds indicate the presence

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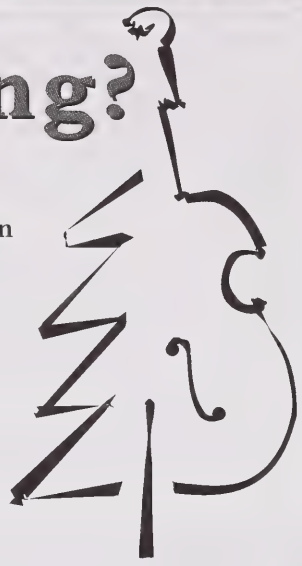
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of a newly captivating woman, while violas and cellos begin the Don's wooing with a yearning theme, to which the flute coyly responds—and refuses his overtures. He continues to urge, though, and her capitulation comes with a poignant oboe melody that introduces a delicate episode in which the woodwinds (with the oboe in the lead) represent the girl's devotion, while the lower strings continue to recall Don Juan in her arms.

As this lovely music dies away, Strauss introduces a bold stroke—an entirely new theme for Don Juan, presented in the four horns in unison, a theme so memorable that it remains the single best-known phrase of the score. It makes of the protagonist something positively heroic as he continues on his quest (despite the oboe's feverish attempt briefly to recall their love). The themes associated with the Don (including the new horn figure) lead suddenly into an elaborate pictorial passage often referred to as the "carnival scene" (possibly a reference to a scene at a masked ball in Lenau's play). A sparkling figure with triplets appears in the woodwinds and is developed at length against some of the earlier material, growing quickly to a pitch of excitement that collapses even more suddenly: Don Juan has hit rock bottom. He recalls his three former loves (in the flutes, then oboe and bassoon, finally solo violin).

All this happens over an extended dominant pedal in cellos, double basses, and timpani, suggesting that Strauss intends to recall traditional sonata procedure by arranging a formal recapitulation. Indeed, the dominant pedal continues while two of the themes build to a more confident mood, suddenly pausing as if for a breath—at which the strings launch us into a formal recapitulation. Formal, but not literal. It is much abbreviated, climaxing in the return of the "new" Don Juan theme in the four horns, now in the tonic key of E (which calls for all four players to reach unprecedentedly high notes, no doubt the occasion for the lament of the horn players in Strauss's orchestra who first had to deal with it).

The tail of this theme is extended and developed to an exciting climax, and all seems ready for a triumphant cadence when after a sudden long silence comes the collapse. This is the moment hinted by the passage in Lenau's poem planted at the head of the score: "the fuel is consumed, and the hearth is cold and dark." In Don Juan's final encounter with the brother of one of his conquests, he suddenly realizes the utter futility of his existence. He throws away his sword (a cold minor chord softly played by the orchestra) and is stabbed to death (a single dissonant note inserted into the minor chord by the trumpets, like a sword slipping between two ribs). With breathtaking suddenness the music collapses and ends, bleak and chill.

—Steven Ledbetter



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Hans Werner Henze's droll, readable *Bohemian Fifths: An Autobiography*, originally published in German in 1996, was translated into English by Stewart Spencer and printed here in 1999 (Princeton University Press). An interesting and well-illustrated book in the series "20th-Century Composers," *Hindemith, Hartmann, and Henze*, by Guy Rickards, provides cultural and historical background for Henze and two other important German composers active in the twentieth century (Phaidon paperback). Up-to-date information including a biography, works list, and upcoming performances can be found at the composer's website, www.hanswernerhenze.de. His music was until recently published by Schott; current and future works will be published by Chester Music, distributed in the United States by G. Schirmer.

The Eighth is the only one of Henze's first nine symphonies that has yet to be recorded. (The Tenth, recently finished, has yet to be performed in its entirety.) Ingo Metzmacher's acclaimed 1998 recording of Henze's Ninth Symphony is available in Europe or through European retail websites (EMI). Simon Rattle's performance of the Seventh with the City of Birmingham Symphony Orchestra can be found in this country (also EMI). Symphonies 1-6 have been recorded under the composer's direction and are available in Europe and sporadically in the United States. They were also included as part of a fourteen-disc "Hans Werner Henze" collection released by Deutsche Grammophon to celebrate the composer's seventieth birthday. The set incorporated most of Henze's important work from the 1940s to the 1970s, and most of the discs are now available singly. Also in the set are the oratorio *The Raft of the "Medusa,"* the opera *Der junge Lord*, the Piano Concerto No. 2, and many other pieces. Also of interest are Henze's early (1956) ballet *Undine,* on a Grammy-nominated recording by Oliver Knussen with the London Sinfonietta and pianist Peter Donohoe (Deutsche Grammophon), and a newly released disc of Henze songs performed by tenor Ian Bostridge with pianist Julius Drake, including the *Arabian Songs* written for Bostridge on Henze's own texts (EMI).

—Robert Kirzinger

The standard biography of Weber is John Warrack's Carl Maria von Weber (Cambridge paperback). The article by Philipp Spitta and Warrack from The New Grove Dictionary of Music and Musicians has been reprinted in *The New Grove Early Romantic Masters 2*, along with the New Grove articles on Berlioz and Mendelssohn (Norton paperback). The article in the recently revised New Grove Dictionary (2001) credits no fewer than six



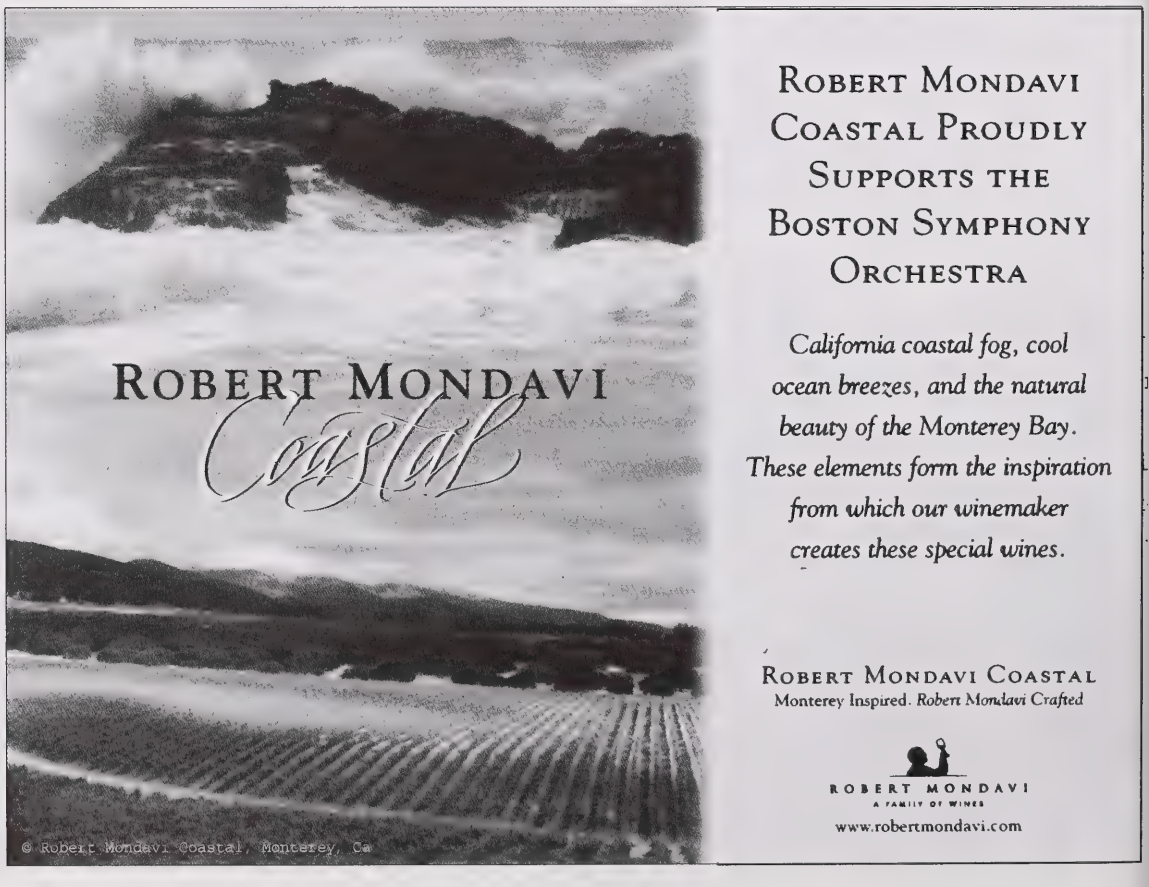
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writers, Spitta and Warrack among them. Available recordings of the *Oberon* Overture include Neeme Järvi's with the Philharmonia Orchestra (Chandos), Giuseppe Sinopoli's with the Dresden Staatskapelle (Deutsche Grammophon), Daniel Barenboim's with the Israel Philharmonic (RCA Red Seal), and Arturo Toscanini's with the NBC Symphony Orchestra (RCA Gold Seal).

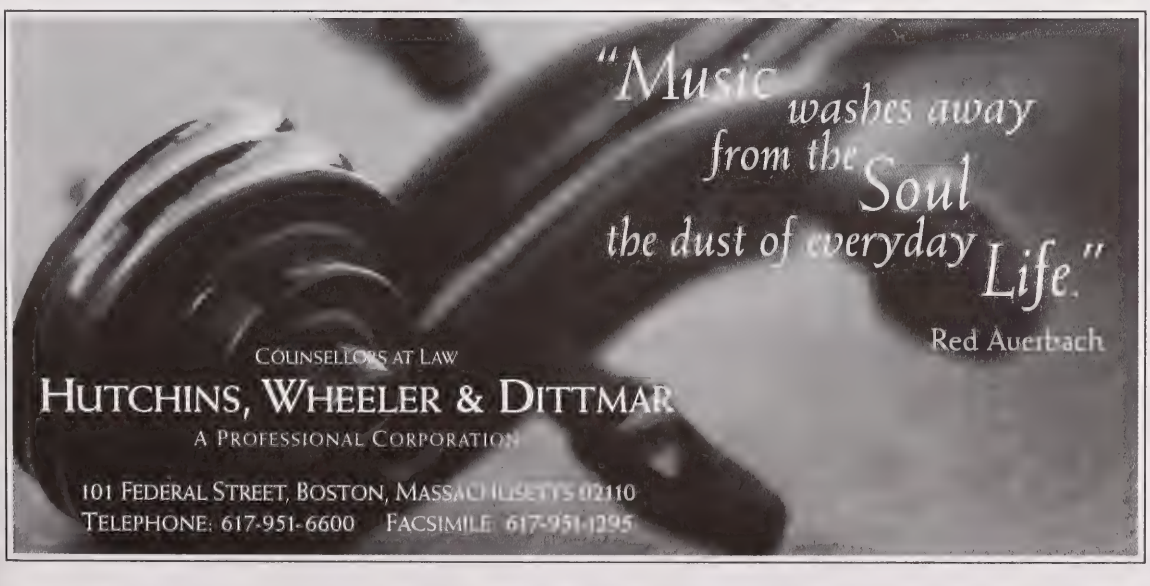
Books in which to read about Felix Mendelssohn include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn entry along with the New Grove articles on Weber and Berlioz (Norton paperback), Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan), Philip Radcliffe's *Mendelssohn* in the Master Musicians series (Schirmer), George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieus than with specifics of the music (Funk & Wagnalls), the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press), and Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners). The Mendelssohn article in the recently revised (2001) New Grove is by R. Larry Todd. Michael Steinberg's program note on the Violin Concerto is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's program note on the concerto can be found in his *Essays in Musical Analysis* (Oxford paperback). Joshua Bell has recorded Mendelssohn's Violin Concerto with Neville Marriner and the Academy of St. Martin in the Fields (London); a new recording with Roger Norrington and the Camerata Academica of Salzburg is forthcoming (Sony Classical). There are Boston Symphony recordings from 1980 with Isaac Stern under Seiji Ozawa's direction (Sony Classical) and from 1959 with Jascha Heifetz under the direction of Charles Munch (RCA Red Seal). Former BSO concertmaster Joseph Silverstein has recorded the work with Sergiu Comissiona conducting the Utah Symphony Orchestra (Pro Arte). Beyond that, there are so many recordings of the piece—including a recent one by



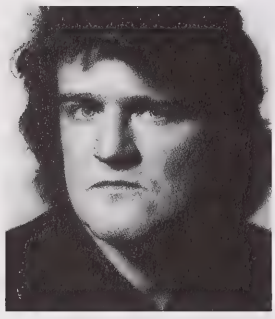
Maxim Vengerov with Kurt Masur and the Leipzig Gewandhaus Orchestra (Teldec) and three by Itzhak Perlman, who has recorded it with the Concertgebouw Orchestra under Bernard Haitink (Philips), the London Symphony under André Previn (EMI), and the Chicago Symphony under Daniel Barenboim (Teldec)—that I can't pretend to make further suggestions, although I have always been happy with the young Pinchas Zukerman's with Leonard Bernstein conducting the New York Philharmonic (Sony Classical).

An important recent addition to the Strauss bibliography is *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press); this is a new biography by Michael Kennedy, who previously authored an impressive volume on the composer's life and works for the Master Musicians series (Schirmer), and whose Strauss article in The New Grove Dictionary of Music and Musicians was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). Two other recent additions to the Strauss literature are *Richard Strauss* by Tim Ashley, in the well-illustrated series "20th-Century Composers" (Phaidon paperback) and *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback; among the other composers included in this series are Berlioz, Beethoven, Debussy, Ives, Mahler, Verdi, and Webern). Gilliam also wrote the article on Strauss in the revised edition (2001) of The New Grove. The biggest biography of Richard Strauss is still Norman Del Mar's three-volume work, which gives equal space to the composer's life and music (Cornell University paperback); *Don Juan* receives detailed consideration in Volume I. Noteworthy recordings of *Don Juan* include Rudolf Kempe's with the Dresden Staatskapelle (EMI), Kurt Masur's with the New York Philharmonic (Teldec), George Szell's with the Cleveland Orchestra (Sony "Essential Classics"), and Fritz Reiner's with the Chicago Symphony Orchestra (RCA "Living Stereo"). Strauss's own 1929 recording with the Berlin State Opera Orchestra has appeared on a number of CD labels, including Pearl. The conductor Clemens Krauss, who worked closely with Strauss and led the premieres of several of his operas, recorded many of the tone poems for Decca with the Vienna Philharmonic in the 1950s; his recording of *Don Juan* has been reissued recently on compact disc (Testament, with *Till Eulenspiegel* and *Don Quixote*, the latter featuring cellist Pierre Fournier). Serge Koussevitzky's 1947 recording with the Boston Symphony Orchestra has been reissued on a disc entitled "Koussevitzky Conducts Strauss" (Biddulph, with *Also sprach Zarathustra* and *Till Eulenspiegel*).

—Marc Mandel



Ingo Metzmacher



The young German conductor Ingo Metzmacher makes his Boston Symphony debut this week. Mr. Metzmacher's pioneering and enterprising work with contemporary composers and his relationships with the most important orchestras have made him one of today's most sought-after conductors. Since 1997 his tenure as General Music Director of the City of Hamburg (Hamburg Opera and Philharmonic Orchestra) has marked him as an artist of extraordinary accomplishment and vision. Born in Hannover, the son of a well-known cellist, he began learning the piano at age six and sang for five years in the Hannover boy's choir. He studied piano, theory, and conducting in Hannover, Salzburg, and Cologne and in 1981 became pianist in the Ensemble Modern, Germany's leading ensemble for contemporary music, working with such major figures as Karlheinz Stockhausen. In 1985 he began conducting the Ensemble Modern on a regular basis and at the same time worked with Michael Gielen at Frankfurt Opera, making his debut with *Le nozze di Figaro* in 1985. Since his Brussels Opera debut in 1988, when he stepped in for Christoph von Dohnányi to conduct Franz Schreker's opera *Der ferne Klang*, he has returned to Brussels conducting a repertoire encompassing such diverse works as Bartók's *Bluebeard's Castle*, Berg's *Wozzeck,* Janáček's *Jenůfa*, and Schubert's *Fierrabras*. He has also conducted in such leading German houses as Dresden and Stuttgart, as well as at Los Angeles Opera and the Paris Opera. At Hamburg Opera he has conducted highly acclaimed new productions of *Macbeth, Lohengrin, Peter Grimes, Wozzeck, Tales of Hoffmann, Pelléas et Mélisande, Der Freischütz, The Makropulos Case, Tristan und Isolde*, Maderna's *Hyperion*, and Nono's *Al gran sole carico d'amore* as well as John Neumeier's ballet *Bartók-Bilder*. In 1997 Mr. Metzmacher made his debut with the Berlin Philharmonic Orchestra at the Berlin Festival, conducting the world premiere of Henze's Ninth Symphony. He regularly conducts the Munich Philharmonic and has conducted all the leading German orchestras, as well as the Royal Concertgebouw Orchestra in Amsterdam, the Netherlands Radio Philharmonic, Vienna Symphony, and Ensemble Intercontemporain. In the United Kingdom he made a successful debut with the London Philharmonic in April 1998 and now returns to that orchestra twice each season. In September 2000 he conducted the U.K. premiere of Henze's Ninth Symphony at the BBC Proms with the BBC Symphony Orchestra. In the United States he made his Cleveland Orchestra debut in 1988; in spring 2000 he conducted the Los Angeles Philharmonic, Minnesota Orchestra, Toronto Symphony, and Philadelphia Orchestra. Future plans include the New York Philharmonic, Chicago Symphony, and San Francisco Symphony. Ingo Metzmacher's discography on the EMI label includes his recording of Luigi Nono's *Prometeo*, which received the German critics' Best Recording of the Year award. "A Portrait of Charles Ives" with the Ensemble Modern was nominated for the German Music Award and earned the Grand Prix from the Académie Charles Cros. He has recorded the symphonies of Karl Amadeus Hartmann with the Bamberg Symphony and Henze's Symphony No. 9 with the Berlin Philharmonic and Berlin Radio Choir. Most recently, EMI has released a live recording of the Millennium Concerts from Hamburg incorporating fifteen short orchestral works under the title "Who's Afraid of the Twentieth Century?" with works by Bernstein, Henze, Kagel, Ives, Stravinsky, Ravel, Kurt Weill, Aton Plate, Hindemith, Shostakovich, and others. Mr. Metzmacher received two major awards in 1998—as "Conductor of the Year" in the ECHO prizes in Germany, and "Opera Conductor of the Year" in the leading German opera magazine, *Opernwelt*.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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Joshua Bell



Violinist Joshua Bell came to national attention at age fourteen, when he made his highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra, a performance followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a subsequent exclusive recording contract. Mr. Bell has since earned a reputation as a dedicated and thoughtful musician who has successfully made the transition from child prodigy to mature artist. Born in Bloomington, Indiana, Mr. Bell received his first violin at age four and became seriously committed to the instrument by age twelve, when he met the renowned violinist and pedagogue Josef Gingold, who became his teacher and mentor. Since 1981 he has collaborated with the world's leading orchestras and conductors. Mr. Bell has performed and recorded the world premieres of two works written for him: Nicholas Maw's Violin Concerto, and *Air* for violin by Aaron Jay Kernis. He is unique among his peers in that he composes his own cadenzas for most of the major violin concertos; his cadenzas for the Brahms, Beethoven, Haydn, and Mozart violin concertos have received praise from conductors and critics. Highlights of Mr. Bell's 2000-2001 season include performances with the Concertgebouw in Amsterdam, with the Camerata Academica of Salzburg in Salzburg, Vienna, and New York City, the opening of the Los Angeles Chamber Orchestra subscription season, and appearances with the Boston Symphony and London Philharmonic. At London's Wigmore Hall, Mr. Bell will continue the series of chamber music concerts he initiated in 1997. By invitation of the Auditorium du Louvre, he will take that series to Paris this year. North American orchestral engagements include appearances in Vancouver, Minnesota, Milwaukee, Florida, Detroit, and Oregon. Mr. Bell's recordings of the Beethoven and Mendelssohn violin concertos with Roger Norrington leading the Camerata Academica of Salzburg are scheduled for release by Sony Classical in 2001. Following on the success of the Grammy-nominated *Gershwin Fantasy* inspired by *Porgy and Bess,* Mr. Bell will embark on a Leonard Bernstein project, based on *West Side Story* and to be recorded with David Zinman and the Philharmonia Orchestra of London. Mr. Bell's diverse discography for Sony Classical includes the Sibelius and Goldmark concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic, and Nicholas Maw's Violin Concerto with Roger Norrington leading the London Philharmonic Orchestra, which was nominated for *Gramophone* and Mercury awards. His collaboration with longtime friend Edgar Meyer and legendary bluegrass musicians Sam Bush and Mike Marshall resulted in the Grammy-nominated disc *Short Trip Home*. For the film *The Red Violin*, Mr. Bell acted as artistic advisor, body double, and the performing artist responsible for all violin sound, culminating in the Grammy-nominated original soundtrack of *The Red Violin*, which also won the Academy Award for "Best Original Score." Mr. Bell has also collaborated with Wynton Marsalis and performed on the spoken-word album for children, "Listen to the Storyteller." Prior to his exclusive contract with Sony Classical he recorded for London/Decca, his many releases for that label having included, among others, the Prokofiev violin concertos and sonatas, an album of Kreisler works for violin and piano, a Brahms/Schumann concerto album, and an award-winning disc of the Barber and Walton concertos. In addition to his frequent appearances on television, Mr. Bell was one of the first classical musicians to be the focus of a music video. He has been featured on National Public Radio's "All Things Considered" and "Morning Edition," and he has been profiled in numerous magazines. Joshua Bell holds an Artist Diploma from Indiana University. In 1998 he began teaching a series of master classes at London's Royal Academy of Music, a project he continues to develop this season. Mr. Bell plays an Antonio Stradivari violin dated 1732, known as the "Tom Taylor." He has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in July 1989, most recently at Tanglewood last summer. His most recent subscription appearance was in December 1997, when he performed the east coast premiere in Boston, New York, and Washington of John Corigliano's *The Red Violin* Chaconne with Seiji Ozawa conducting.

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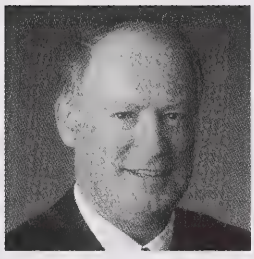
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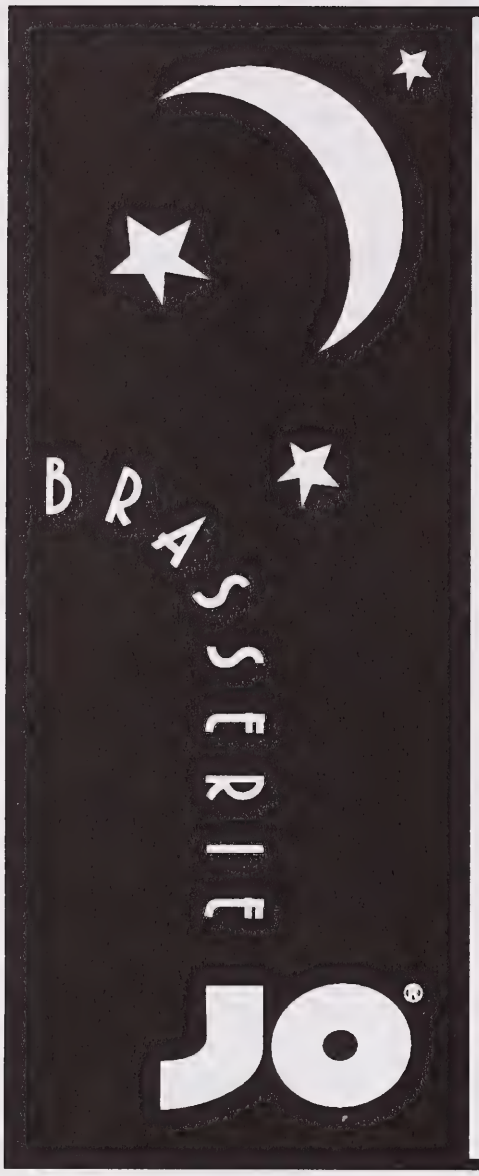
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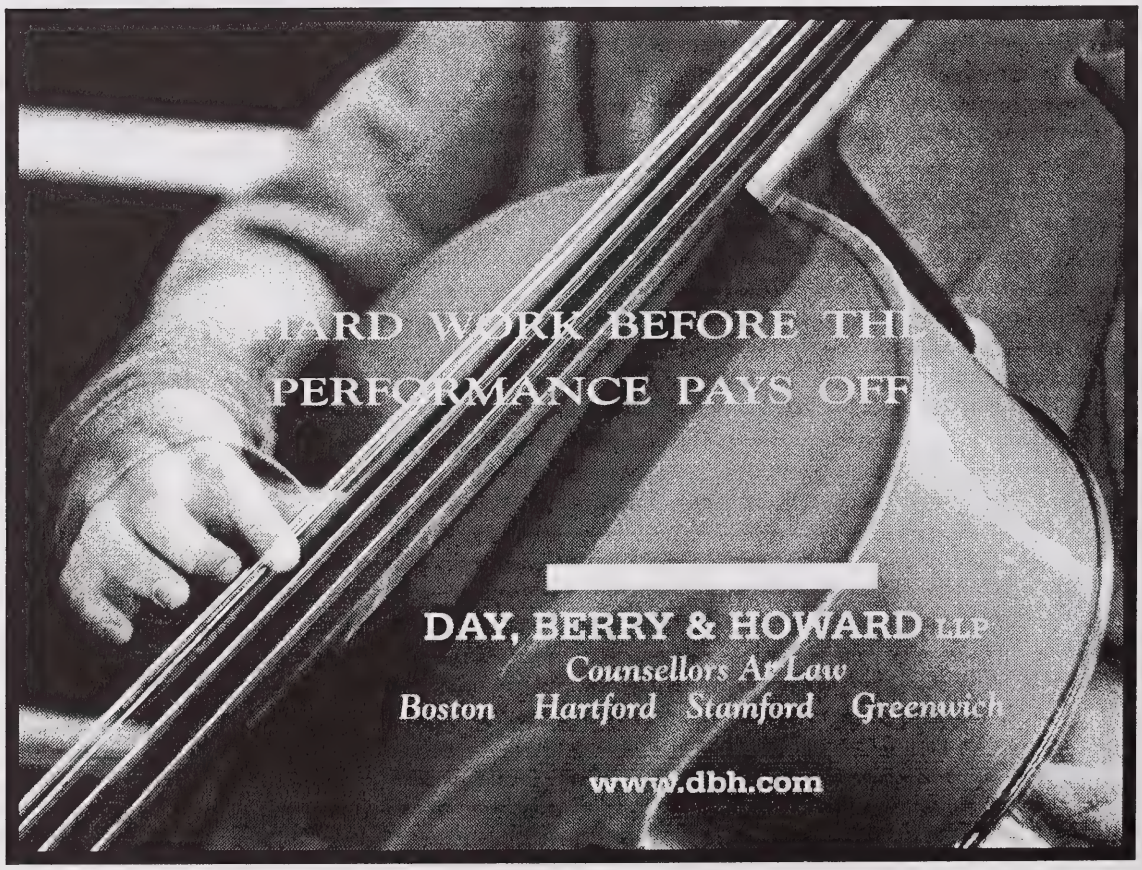
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Saturday, April 14, at 8

Pre-Concert Talks by Michael Steinberg

ANTONIO PAPPANO conducting

WALTON	*Scapino*, Comedy Overture
SIBELIUS	Symphony No. 7, Opus 105, in one movement

INTERMISSION

BRAHMS	Piano Concerto No. 1 in D minor, Opus 15

Maestoso
Adagio
Allegro non troppo

YEFIM BRONFMAN

Making his Boston Symphony debut with these concerts, Antonio Pappano is music director of the Théâtre Royal de la Monnaie in Brussels, music director-designate of London's Royal Opera, and principal guest conductor of the Israel Philharmonic. He is joined by pianist Yefim Bronfman for Brahms's Piano Concerto No. 1, begun by Brahms during the final difficult years of his friend Robert Schumann's life, and which stands as one of the Romantic era's most powerful testimonies. Sharing the program with Brahms is one of the last great symphonists, Finnish composer Jean Sibelius, who completed his Seventh Symphony—his last work in the genre—in 1924, more than three decades before his death. Serge Koussevitzky, one of the work's champions, performed the work twenty-six times during his tenure as BSO music director. The program begins with the great English composer William Walton's "comedy overture" *Scapino*, which had its only previous Boston Symphony performances in January 1946 under Sir Adrian Boult.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-266-1200. Please note that there is a $3.25 handling fee for each ticket ordered by phone or over the internet.

Boston Symphony Orchestra concerts are supported in part by a grant from the Boston Cultural Council, a municipal agency supported by the Massachusetts Cultural Council, a state agency.

COMING CONCERTS . . .

PRE-CONCERT TALKS: Note that this season the BSO offers pre-performance talks in Symphony Hall prior to *all* BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, April 11, at 7:30 p.m.
(Open Rehearsal)
Thursday 'C'—April 12, 8-9:55
Friday 'B'—April 13, 1:30-3:25
Saturday 'B'—April 14, 8-9:55

ANTONIO PAPPANO conducting
YEFIM BRONFMAN, piano

WALTON	*Scapino* Overture
SIBELIUS	Symphony No. 7
BRAHMS	Piano Concerto No. 1

Tuesday (non-subscription)—April 17, 8-9:55
Thursday 'A'—April 19, 8-9:55

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	Overture to *The Creatures of Prometheus*
	Piano Concerto No. 1
	Piano Concerto No. 3

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Saturday 'A'—April 21, 8-9:45
Tuesday (non-subscription)—April 24, 8-9:45

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Coriolan* Overture
	Piano Concerto No. 2
	Piano Concerto No. 4

Friday Evening—April 27, 8-10
Saturday (non-subscription)—April 28, 8-10

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Consecration of the House* Overture
	Symphony No. 8
	Piano Concerto No. 5, *Emperor*

Tuesday 'B'—May 1, 8-9:55
Friday Evening—May 4, 8-9:55

SEIJI OZAWA conducting
THOMAS HAMPSON, baritone

MAHLER	Songs from *Des Knaben Wunderhorn*
SHOSTAKOVICH	Symphony No. 5

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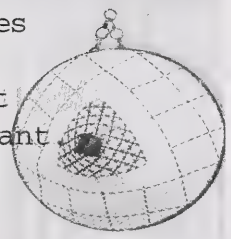
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THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

FOR INFORMATION ON SPECIAL CENTENNIAL EVENTS throughout the community and at Symphony Hall, please call (617) 638-9424.

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $3.25 for each ticket ordered by phone or over the internet.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Cohen Wing entrance on Huntington Avenue on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and, this year, unique gift items inspired by the Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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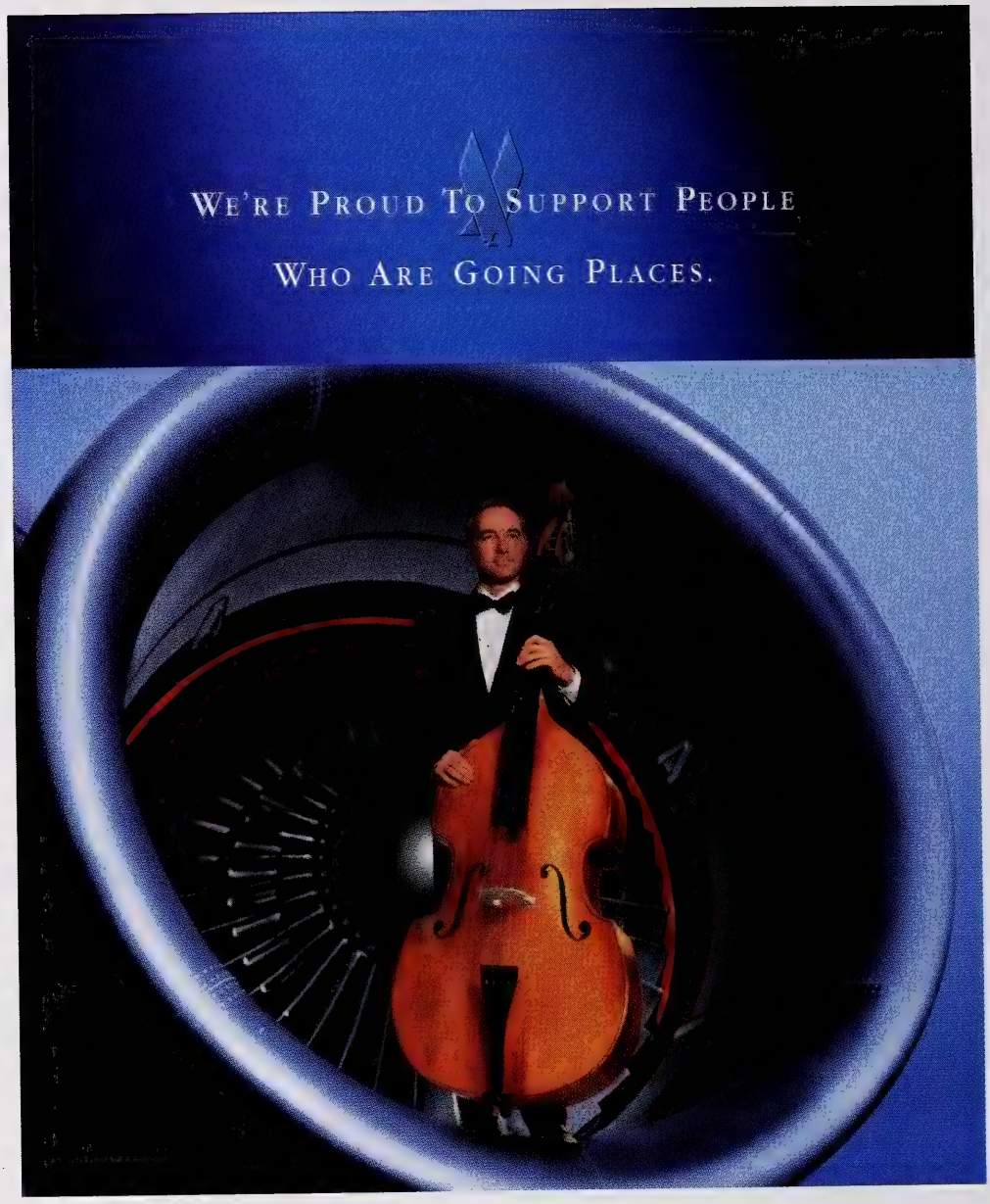
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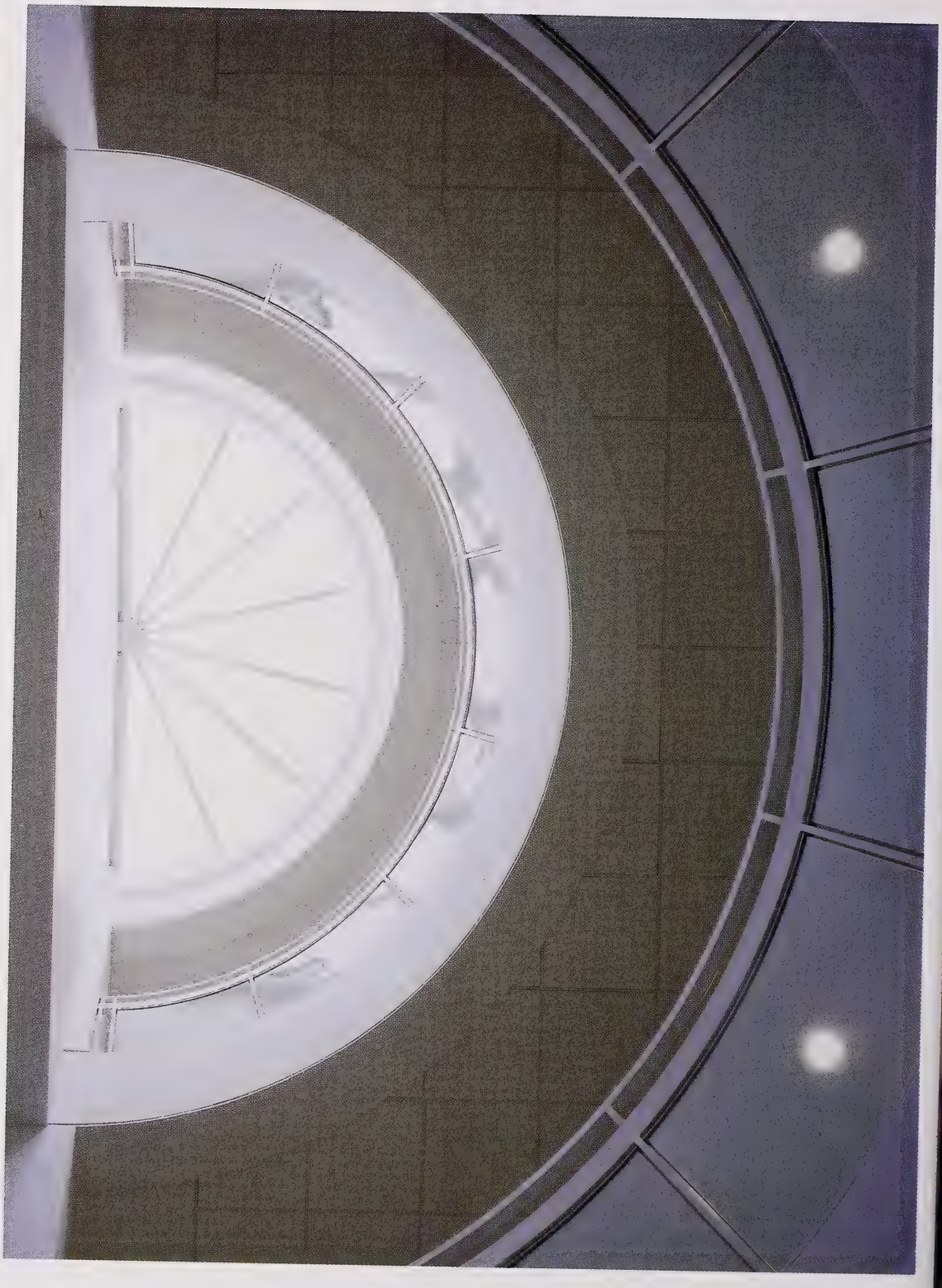
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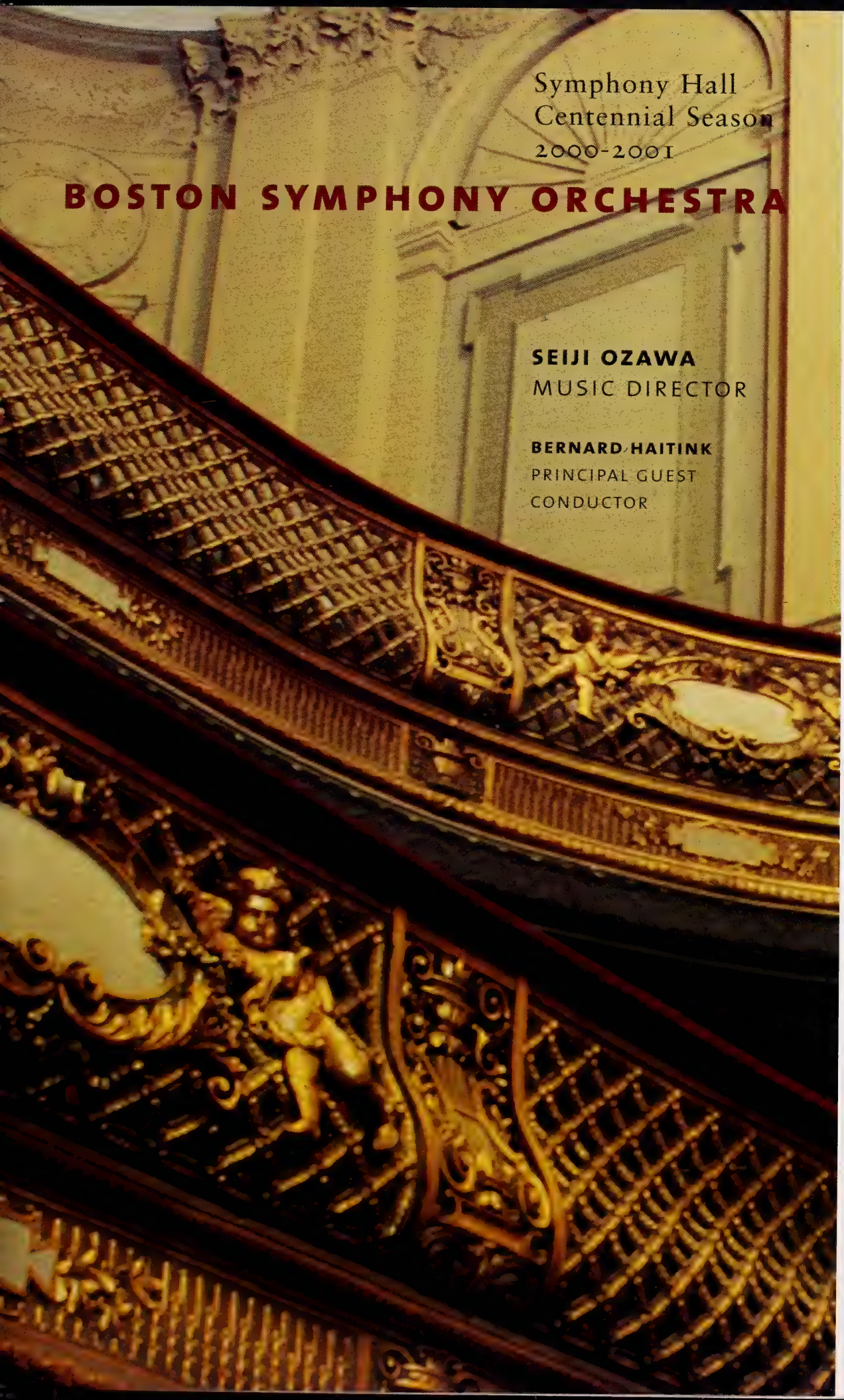
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BSO

Fifth Annual Job Fair to Promote Diversity, Wednesday, April 18, at Symphony Hall

For the fifth consecutive year, the Boston Symphony Orchestra will host a job fair to promote diversity with representatives from numerous Boston-area arts and environmental institutions on hand to advertise jobs and accept resumés. This year's job fair will take place on Wednesday, April 18, from 4 to 7 p.m. in Higginson Hall, with entrance through the Cohen Wing of Symphony Hall on Huntington Avenue. The goal of the fair is to reach the broadest possible audience in employing talented individuals who reflect the diversity of our communities. Participants this year will include the Appalachian Mountain Club, Boston Ballet, Boston Center for the Arts, Boston Conservatory, Boston Herald, Boston Public Library, Boston Symphony Orchestra, Children's Museum, Handel & Haydn Society, Harvard University Arts Museum, HotJobs.com, Huntington Theatre Company, Isabella Stewart Gardner Museum, Massachusetts Cultural Council, Museum of Afro-American History, Museum of Fine Arts, Museum of Science, New England Aquarium, New England Conservatory, New England Historic Genealogical Society, WGBH, and Zoo New England. Special thanks are extended to the following organizations and newspapers for their support in promoting the job fair: Diversity Initiative/HSPC, State Street Corporation, UNICCO, Barr Foundation, Gillette Company, Careercity.com, and Monster.com. For more information on the job fair, please call (617) 638-9482.

Pre-Concert Talks

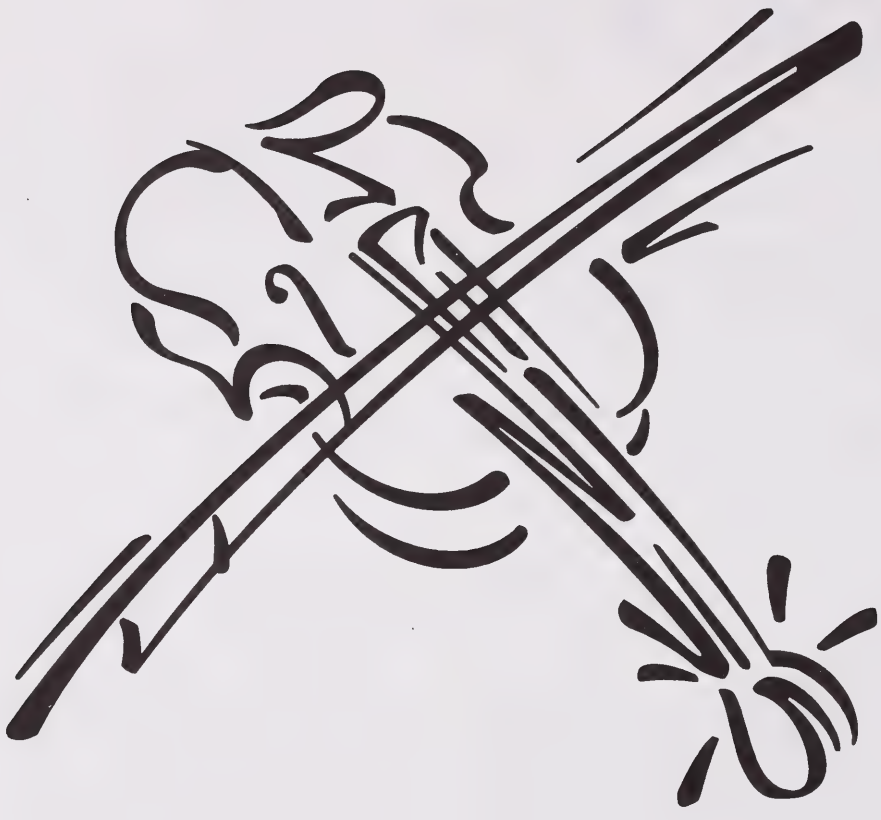
Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season in Symphony Hall. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. This week, Michael Steinberg, who has been program annotator for the Boston Symphony, San Francisco Symphony, and New York Philharmonic, discusses music of Walton, Sibelius, and Brahms (April 11, 12, 13, 14). For the upcoming Beethoven concerts featuring pianist Alfred Brendel, the pre-concert speakers will be Jan Swafford of Boston University (April 17, 19, 27, 28) and BSO Director of Program Publications Marc Mandel (April 21, 24). For the season's final concerts, Harlow Robinson of Northeastern University will discuss Mahler and Shostakovich (May 1, 4).

Boston Symphony Chamber Players at Jordan Hall, Sunday, April 29, at 3 p.m.

The Boston Symphony Chamber Players conclude their 2000-01 season at Jordan Hall at the New England Conservatory on Sunday, April 29, at 3 p.m. with a program including a new work by Argentine-born American composer Osvaldo Golijov (whose *La Pasión Según San Marcos* was given its United States premiere this past February), Beethoven's String Trio in G, Opus 9, No. 1, and Stravinsky's Suite from *L'Histoire du soldat*. Tickets at $28, $21, and $16 may be purchased through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. On the day of the concert, tickets are available only at the Jordan Hall box office.

Parking Near Symphony Hall: A Note to Our Patrons

The BSO has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. As a special benefit, guaranteed, pre-paid parking is available to subscribers who attend evening concerts. Thank you for your cooperation in helping the BSO in its



EMC Corporation is proud to sponsor tonight's concert and the Symphony Hall Centennial Season

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ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

Tours of Symphony Hall

Throughout the Symphony Hall Centennial Season, the BSO offers free public tours of Symphony Hall on the first Saturday of each month at 1:30 p.m., Tuesdays at 9 a.m., and Wednesdays at 4:30 p.m. Tours begin at the Massachusetts Avenue entrance on Tuesdays, and at the Cohen Wing entrance on Wednesdays and Saturdays. For further information, or to schedule group tours, please contact the Volunteer Office at (617) 638-9390.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble concludes its 2000-01 season with a program featuring the world premiere of a new piano trio by American composer Robert Livingston Aldridge, and Brahms's Trio in B minor for piano, violin, and cello, Opus 8, on Friday, April 13, at 8 p.m. at the Peabody Essex Museum in Salem, and on Friday, April 20, at 8 p.m. at Trinity Church in Newton Centre. In Newton, the concert will open with a contest: audience members who identify the "mystery piece" for piano trio with which the program opens will receive prizes. The performers are violinist Sharan Leventhal, pianist Horia Mihail, and Mr. Miller. Tickets are $20, with discounts for students and seniors. For more information call (617) 964-6553.

BSO English horn player Robert Sheena is the featured soloist in Bach's Concerto in A for oboe d'amore with music director Steven Lipsitt leading the Boston Classical Orchestra on Friday, April 20, at 8 p.m. and Sunday, April 22, at 3 p.m. in Boston's Faneuil Hall. Also on the program are Stravinsky's Concerto in D for string orchestra and Mozart's Symphony No. 41, *Jupiter*. Tickets range from $18 to $42, with discounts for students and seniors. For more information call (617) 423-3883.

Founded by BSO percussionist Frank Epstein, Collage New Music concludes its 2000-01 season under music director David Hoose on Sunday, April 22, at 7 p.m. at the C. Walsh Theater, Suffolk University in Boston. The program, featuring soprano Lucy Shelton, includes music of Gunther Schuller, Ben Hackbarth, Andy Vores, Lee Hyla, and Nicholas Maw. Tickets are $15. For more information call (617) 325-5200.

Ronald Knudsen leads the New Philharmonia Orchestra in its final concerts of the season on Saturday, April 28, at 8 p.m. and Sunday, April 29, at 3 p.m. at the Sorenson Center at Babson College in Wellesley. The program includes the world premiere of a new work for violin and orchestra by Yehudi Wyner with soloist Daniel Stepner, and Sibelius's Symphony No. 5. Tickets are $25 and $20, with discounts for students and seniors. For more information call (617) 527-9717.

BSO associate principal flute Elizabeth Ostling will be soloist in the world premiere of *Pavanes and Symmetries*, written for her by Dan Coleman, with the Metamorphosen Chamber Orchestra on Sunday, April 29, at 8 p.m. in Jordan Hall at the New England Conservatory of Music. Also on the program are Strauss's *Metamorphosen* and O'Connor's *American Seasons*. Tickets are $25, $20, and $15, with discounts for students and seniors. To order tickets call (617) 536-2412.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Music Society concludes its 2000-01 season with music of Haydn, Dvořák, and Barber performed by the Muir String Quartet—violinists Peter Zazofsky and Lucia Lin, violist Steven Ansell, and cellist Michael Reynolds—on Sunday, May 6, at 2:30 p.m. at Trinity Episcopal Church on Elm Street in Concord. Tickets are $16 ($8 students and seniors). For more information visit the CCMS website at www.concordchambermusic.org.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where Mr. Ozawa has also played a key role as both teacher and administrator at the Tanglewood Music Center, the orchestra's summer training academy for young professional musicians. In 1992 he co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund
fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*

Celebrating the Symphony Hall Centennial

More From the Stage...

Symphony Hall is one of the world's most magnificent concert halls—to play in, to look at, and to listen in. One can sit back and look up at the magnificent ceiling, the statuary, and other details, all of it a joy to behold. Another of my great joys in coming to work is the social aspect of my time here, the give and take with my colleagues, and my friendships with so many of them. And in addition to my colleagues, there are the many great soloists and conductors with whom I've worked in my thirty-five years here, all of which has added to the depth of my musical experience.

—Jules Eskin
BSO principal cellist

Some halls can sound very well for the musicians, but in the audience the sound may be dry, meager, or thin. The opposite also can happen—the sound can be dry on stage, but actually quite nice in the audience.

Symphony Hall's acoustic is very enjoyable for both the musicians on stage and the audience. The quality of the softest *pianissimo* is maintained into the farthest corners of the hall. Because of this, the musicians can play with great refinement, without having to force the sound unnaturally. Symphony Hall asks for quality, not quantity.



Rush ticket line at Symphony Hall, probably in the 1930s

In the Concertgebouw in Amsterdam, a sound that seems harsh on stage may still sound round and warm. In Symphony Hall, however, the harshness will still be present. The character of the hall is warm, without predominating over the sound itself: it sustains all of the different colors produced by the musicians. This allows great intimacy between audience and musicians, with a very lively musical outcome.

—Jacques Zoon
BSO principal flute

I will never forget my first impression of Symphony Hall. It was when I came for my BSO audition, and I had been performing at the acoustically terrible Constitution Hall in Washington, D.C., as a member of the Washington National Symphony. I was told to warm up on the Symphony Hall stage on the harp that was there, and when I started to play, I thought that two or three harpists must be playing with me. The sound was so resonant and warm.

—Ann Hobson Pilot
BSO principal harp

Full, satisfying, rich, embracing, holographic, honest, supportive, faithful, intimate, grand, and inviting, Symphony Hall holds you in the palm of its hand and makes you feel as though you can play forever. Long live Symphony Hall!

—Norman Bolter
BSO trombonist

Before joining the BSO, I was a member of the Montreal Symphony Orchestra for many years. I had been there for two or three seasons when we came to play at Symphony Hall during a long American tour. The Place des Arts in Montreal was adequate at best, and

although I had performed in several of the better halls in Europe, the first time I sounded a note in Symphony Hall was genuinely revelatory. We arrived here in the late morning before the concert, and I hung around after rehearsal and practiced on the dimmed, empty stage for a couple of hours in the afternoon. I must have played through all the standard orchestral excerpts, all the Mozart concerti, anything and everything else that came to mind. It was fortunate that I had very little to play on that program, as I had very little lip left for the performance. I had spent a couple of years fighting against a dull and recalcitrant hall, and a couple of weeks playing in hotels and locker rooms; I felt like a man lost in the desert, stumbling upon an oasis. I wouldn't say that the experience made me more than an infinitesimally better player; but when you play in this hall, you hear yourself sounding as good as you possibly could on that particular day, and musicians who are not fortunate enough to play here all year rarely hear themselves at their very best. When you play on this stage, you learn how good you can really sound.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Although most people are aware of the beauty of Symphony Hall's acoustics, what I love best about it is how transparently it allows us to make music: one feels that a soft note always sounds soft, a harsh one harsh, a brilliant one brilliant. The acoustic simply transmits what we do, but neither flatters nor insults what we produce from our instruments. When I played in Montreal, and other places, I would always warm up in the best-sounding space I could find before going out on stage. Here, when I have something big to play, I'll warm up in one of the horrid little closet-like practice rooms downstairs; but I know that when I walk out and play those first notes on the stage, a great wave of relief and pleasure will wash over me, when I hear how beautiful my instrument truly is.

—James Sommerville
BSO principal horn

From Our Audience...

Where can I begin to talk about the joys that the Boston Symphony Orchestra has given me throughout the sixty years I have lived in this wonderful city? As soon as I arrived from Berlin in 1939 at the age of eighteen, having fled the Nazi terror at the last minute, I made every effort to attend as many concerts as I could afford, which in the beginning was very rarely.

Ever since I was young I had regularly attended concerts by the great Berlin Philharmonic Orchestra, but as a Jewish girl I was soon banned from public places, concert halls included. What a joy it was, therefore, to have the privilege to hear this beautiful orchestra play, to hear good music once again. The very first time I entered Symphony Hall I was overwhelmed by the exquisite hall, the nearly perfect acoustics, and by the performance of this world-renowned orchestra. Although I have not been a consistent subscriber, I don't believe that there has been any time since I arrived in Boston that I have not attended some concerts every year.

I recently reconnected with a friend of my youth and we were married five years



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Symphony Hall seems to have the characteristics of an exquisite wine—it keeps getting better with age. All other halls pale in comparison. My fondest impression of this place is when I am at the hall very late at night, on stage, practicing with the building completely empty except for me. The hall gives me something every time I play a note. There is no greater gift.

—Timothy Genis
BSO assistant timpanist

Of the halls in which I've played throughout the world, Symphony Hall is unquestionably one of the greatest, with a quality and character all its own. As with any hall, it takes some getting used to, and you need first to get the feel of it—there's something special about all the wood, the balconies, even the seats. It's a glorious place, with a lot of history (though one doesn't think about that while playing). And it has even better sound when there are people in it, which is as it should be. The feel and acoustic of Symphony Hall make it a truly comfortable place in which to play; there's a sheen to the sound, and a warmth that lets you project the sound of your instrument very easily, even to the back of the hall. There's a kind of aura that envelops not only the stage, but extends out into the hall as well.

—Steven Ansell
BSO principal viola

ago. It gave me great pleasure to introduce my very musical French husband (who grew up with the world-famous Gewandhaus Orchestra in Leipzig) to our orchestra. He is as delighted with the concerts as I have been throughout the years. Each time I enter Symphony Hall I still feel the same thrill, as I did the first time. To be able now to share the experience with someone I care about is a double treat. It is my hope that we will be able to enjoy many more performances for years to come.

—Irene Hofstein

As a student in the '30s, we lunched at the little bar on the second balcony, with a sandwich and coffee for 50¢, and stayed for the concert in a rush seat for another 50¢, on Friday afternoons! Then, in 1937, newly married, my husband and I were the lucky recipients of season tickets to the Saturday-night concerts. The scene then was quite different, with many of the audience dressed in formal clothes. But the rewards of the evening were the same.

I think back to the young Lenny Bernstein, fairly dancing on the podium, conducting Stavinsky's *Firebird*; to Koussevitzky himself(!); to Leinsdorf, Munch, and others leading up to our own cherished Ozawa. I remember Myra Hess and her harpsichord—the endless parade of artists of the keyboard, the violin, the cello... Our horizons have been extended, our lives enriched with the constant gifts from Symphony Hall.

—Mrs. Lester Warren

It was an evening I will always remember. My husband and I have been Symphony subscribers for many years, but for the very first time, about two years ago, my husband was detained in a traffic jam on his way home and much to our dismay was unable to get to Symphony. I got to Symphony with an extra ticket and was told at the box office that it was a sold-out concert and that people standing in line were waiting for a returned ticket. The first gal in line needed two seats, but the

Musicians don't just play *in* Symphony Hall; they play Symphony Hall, a grand and musical instrument in its own right.

—Lawrence Wolfe
BSO assistant principal bass

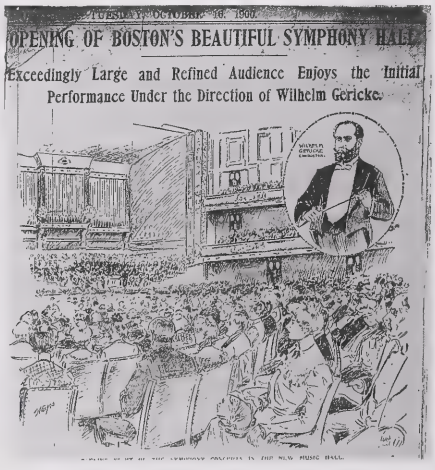
As the BSO's solo English horn player, I frequently find myself playing alone, or nearly alone, within the orchestral setting—for example, the famous "shepherd's call" in the slow movement of Berlioz's *Symphonie fantastique*, or after a cataclysmic climax in a work like Shostakovich's Symphony No. 8. This gives me a unique opportunity to interact with the fabulous acoustic of our hall.

I often try to listen to my sound in a sort of projected, indirect way—that is, I listen to myself as though I were sitting in the balcony observing myself playing. In this way I try to find that otherworldly place that great music actually comes from, to capture the magic of music as it is experienced by the listener; I'm not just playing the English horn, but serving as the composer's "messenger." Because the acoustic of Symphony Hall is so warm and immediately responsive, it's like a guide, judge, and great friend to me.

—Robert Sheena
BSO English horn player

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL

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The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

Also available in the home version.



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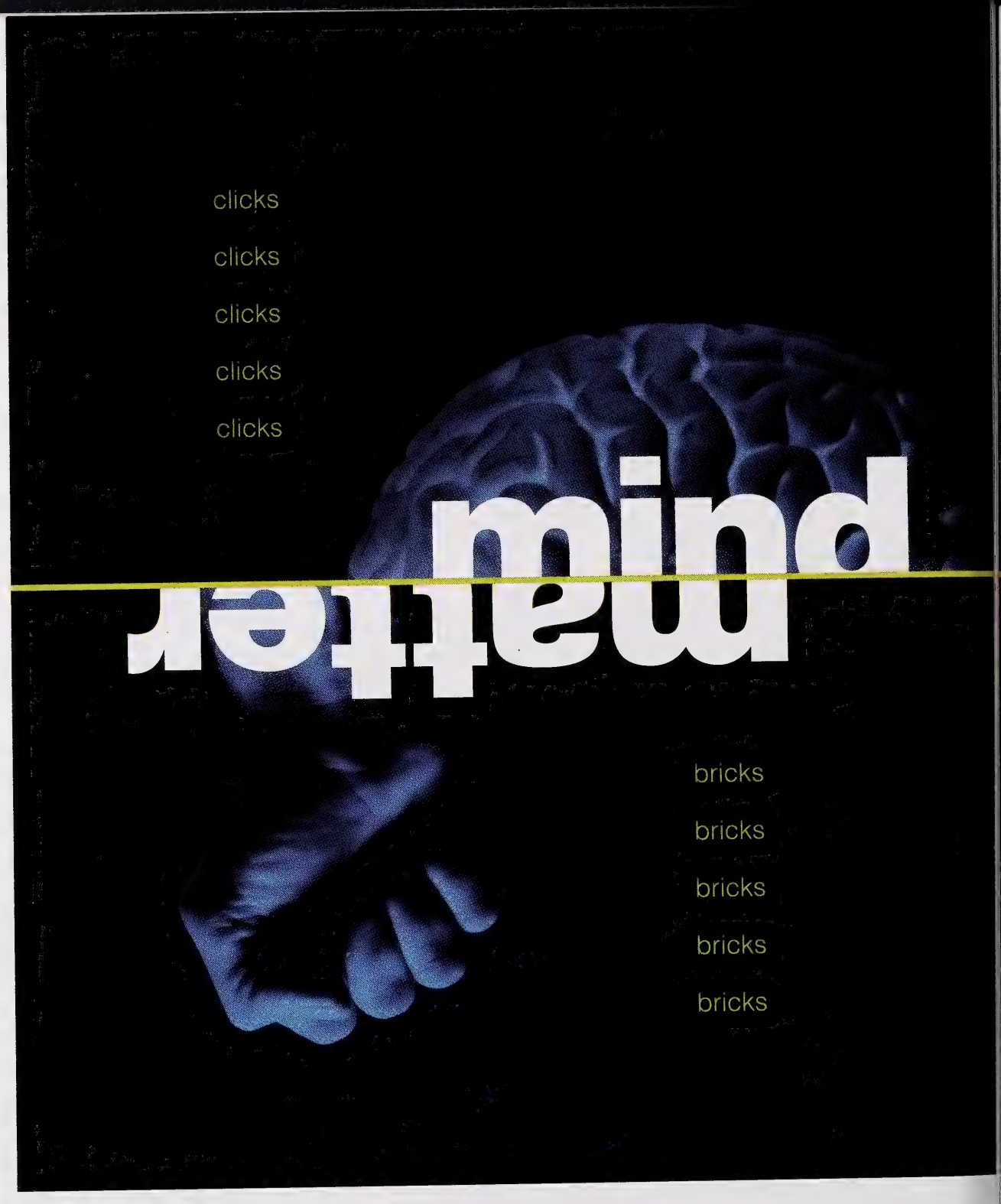
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What makes Symphony Hall so terrific is that it's such a resonant place. My instrument, the contrabassoon, isn't the loudest instrument in the world, but here I never have to worry about forcing my sound, so I can concentrate on quality of tone, on subtleties of intonation and response, without ever having to push. Symphony Hall is a great hall; I wouldn't want to play anywhere else.

—Gregg Henegar
BSO contrabassoonist

Though filled with history and tradition, Symphony Hall is much more than a historical landmark—it's a living, breathing space that makes a musician's job easier. Whether playing or listening, I can't think of another hall that gives back so much. It's so enjoyable and rewarding to make music in such a responsive place, to have the sound of our instruments bounce back to us in so glorious a fashion. The creators of this space struck gold; they got it right in every way. It's a real privilege and honor to play within these walls.

—Owen Young
BSO cellist

next gentleman was alone, in Boston for the first time. He was never able to hear the Boston Symphony "live" and practically jumped for joy when I offered him my spare ticket. He enjoyed the concert thoroughly and was so thrilled to have the opportunity, at very long last, to hear the Boston Symphony "live" and view our beautiful hall. He thanked me over and over again, and certainly walked away with a very warm feeling for Boston. I know he will always remember that experience, and so will I.

—Gladys D. Zimmerman

My wife Deborah Cooper and I committed to a life together at Symphony Hall. Shortly after we started dating we recognized our mutual love of music. We jointly subscribed to Symphony and spent a couple of seasons in the intimacy of the second balcony's jump seats. That shared experience proved to me she was the "girl of my dreams."

During our third season we moved to real seats in the center of the second balcony and we became active in the Junior Council (now the BSAV). With Symphony

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

representing an important aspect of our lives, I chose the Cabot-Cahners Room to propose to her. So, before one of our last subscription concerts of the year, I made a date to meet her there.

Concerned that I wouldn't get a table, I was the first to arrive at the just-opened doors to the Cabot-Cahners Room. I then sat nervously waiting for her. The table, with four chairs around it, quickly attracted another couple. The man said, "Do you mind if we share the table with you?" "No," I replied, "but I plan to propose to my girlfriend in just a few minutes." They looked at each other, smiled, then looked at me and said, "Good luck." They found another table nearby.

My future bride arrived, I brought her a glass of wine, slipped to one knee, and asked her to marry me.

Sixteen years later, we still enjoy Symphony, sit in the same seats, and always think fondly of the Cabot-Cahners Room.

—H. Paris Burstyn

Our Thursday-evening memories are many: of Ozawa, Davis, Previn, and so many great maestros; of the magic of Mozart, the brilliance of Beethoven, the sounds of Stravinsky, the power of Mahler; the voices of Norman, Battle, von Stade. But nothing compares with the expectation of those evenings after busy days, and the peace and joy that Symphony Hall has brought us. These are evenings when the gods breathe, when beauty visits our mortal world and invites us to listen and feel—for a while.

—Mr. and Mrs. John L. Mahoney

Just a short while ago I moved from New York to Boston. My first transaction? I joined the BSO's Repartee program and decided to "go solo" to experience the

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Boston Symphony Orchestra. After figuring my way around and through the T-stops, I arrived at Symphony Hall wearing typical just-out-of-college garb—black pants, button-down blouse, and light sweater, backpack slung over my shoulders. I was astounded by the lights of Symphony Hall, the long halls, spacious corridors, and surprises around every corner—so many doors and neat, helpful signs pointing me to the shop, coatroom, clean bathrooms, and the Cohen Wing, home of the pre-concert Repartee reception. Finally it was almost showtime. The friendly ushers all pointed the way to my seat in the right balcony, where I sat all night staring at the pure white statues opposite me, aesthetically pleasing and patient. Those statues were my quiet still partners as together we held our breath and closed our eyes, still enough to hear Mahler's Symphony No. 2 and anticipate every note, every bar to come—together.

—Erika Bai Siebels

My father, Dr. Franklin G. Balch, was a personal physician for the Higginsons. (Henry Lee Higginson was the founder of the Boston Symphony Orchestra.) They were obviously very fond of him, as letters from them suggest. One of my very earliest memories was watching a victory parade in 1918 or '19 from a window in their Commonwealth Avenue house.



Architect's rendering of Symphony Hall

My very first Symphony concert was when Mr. Higginson gave my father his Saturday-evening seat and I was allowed to go with him. My next memory is of hurrying over on Friday from the Winsor School for a rush seat. Later I went often with my mother-in-law from Worcester in her front-row, second-balcony seats—wonderful! Next was when my husband and I were lucky enough to get seats for the Cambridge Memorial Hall series. Now, after long years with my friend, Mrs. Charles A. Janeway, and then my husband, I am still going at 90 in my second-balcony Friday-afternoon seats, and appreciate the new elevator on the left side!

This accounts for some eighty years of BSO attendance! Not many can match that.

—Cornelia B. Wheeler

I started going to the Friday-afternoon concerts when I was eleven; my mother would call in to school that I was sick. The school finally noticed the pattern, and I had a shortened school day after Ma explained. There was a little old blue-haired lady in the seat in front of me who lived in Longwood Towers; she always wore a fur stole and a hat to match, which she'd remove so I could see better, though she was so short I didn't have any problem! She could stomp her feet as well as the rest of them, though—I loved hearing the foot-stomping as a form of applause, especially when the audience was full of genteel elderly ladies. I'm proud to say I've been a regular on Fridays for thirty-eight years—I take my mother now, instead of the other way around!

—Joanie V. Ingraham

Tanglewood 2001

The 2001 Tanglewood season will be Seiji Ozawa's last full Tanglewood season as the BSO's music director prior to his assuming the music directorship of the Vienna State Opera in September 2002; he will conduct only a limited number of Tanglewood concerts in 2002. Mr. Ozawa opens the BSO's 2001 Tanglewood season on Friday, July 6, with special guest Mstislav Rostropovich as soloist in Strauss's *Don Quixote*. Mr. Ozawa will lead six BSO concerts this summer, also to include performances with Yo-Yo Ma, Peter Serkin, and Yefim Bronfman, and a concert performance of Strauss's *Salome* featuring soprano Deborah Voigt singing her first-ever Salome, tenor Siegfried Jerusalem as Herod, and baritone Falk Struckmann as John the Baptist. In addition, Mr. Ozawa will participate in the annual Tanglewood on Parade concert and lead the Fellows of the Tanglewood Music Center in a fully-staged production of Ravel's *L'Heure espagnole*, the latter as part of a TMC double bill also to include a concert performance of Ravel's *L'Enfant et les sortilèges* with Robert Spano conducting.



Deborah Voigt



Yo-Yo Ma

Tanglewood's programming for 2001 marks the fiftieth-anniversary of the deaths of two 20th-century musical giants—longtime BSO music director and Tanglewood founder Serge Koussevitzky, to be represented by works championed or commissioned by him; and composer Arnold Schoenberg. In all, the BSO will give twenty concerts throughout the summer, with such internationally acclaimed guest artists as

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Centennial Season

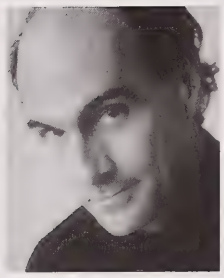
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Price: $40.00



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James Taylor

Emanuel Ax, Joshua Bell, Van Cliburn, Matthias Goerne, Richard Goode, Yo-Yo Ma, Itzhak Perlman, Dame Kiri Te Kanawa, Dawn Upshaw, and Frank Peter Zimmermann.

BSO principal guest conductor Bernard Haitink will make his first Tanglewood appearances since 1996. Other guest conductors will include Roberto Abbado, James Conlon, Andrew Davis, Rafael Frühbeck de Burgos, André Previn, David Robertson, and Robert Spano. Visiting ensembles include the Pittsburgh Symphony Orchestra under Mariss Jansons, the Orchestra of St. Luke's under Donald Runnicles, and the Israel Philharmonic under Zubin Mehta.



Dame Kiri Te Kanawa



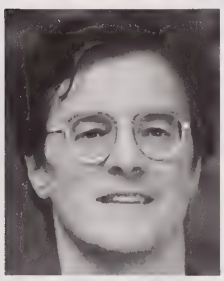
Pamela Frank

Keith Lockhart and John Williams will lead special programs with the Boston Pops, and also share the Tanglewood on Parade podium with Seiji Ozawa and André Previn. Minnesota Public Radio's *A Prairie Home Companion*, with host Garrison Keillor, will broadcast live from the Koussevitzky Music Shed for the second consecutive year, and James Taylor will return to highlight Tanglewood's July Fourth celebration.



Rafael Frühbeck de Burgos

Tanglewood's 2001 Ozawa Hall schedule includes solo recitals by pianists Yefim Bronfman, Peter Serkin, and Mitsuko Uchida; two concerts featuring soprano Dawn Upshaw; the Boston Symphony Chamber Players; the world premiere with Yo-Yo Ma, Emanuel Ax, Pamela Frank, and Denyce Graves of Richard Danielpour's *Portraits* on text by Maya Angelou; the Emerson String Quartet with Yefim Bronfman; baritone Matthias Goerne singing Schubert's *Die schöne Müllerin*; a program of Gregorian Chant and *a cappella* music from the Americas featuring the vocal group Chanticleer; and an evening of jazz with André Previn and bass player David Finck.



Peter Serkin



Van Cliburn

In the two weeks leading up to the opening Boston Symphony concert, Tanglewood will present a fully-staged Boston Early Music Festival production of Lully's opera *Thésée*, a Boston Early Music Festival program of Rameau and Clérambault, two concerts by the Juilliard String Quartet, and chamber programs featuring music of Schoenberg and Haydn with Peter Serkin and other guest artists. The season also includes concerts by the talented young musicians of the Tanglewood Music Center, as well as Jazz at Tanglewood throughout Labor Day weekend and the annual Festival of Contemporary Music. For a brochure with complete program and ticket information, call (617) 638-9470. For more information call (617) 266-1492 or visit the BSO website at www.bso.org.



Robert Abbado



Dawn Upshaw

The Henry Lee Higginson Memorial Concert

Friday, April 13, 2001



By action of the BSO's Board of Trustees, one subscription concert each season is designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below $20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twentieth Season, 2000-2001
SYMPHONY HALL CENTENNIAL SEASON

Thursday, April 12, at 8
SPONSORED BY EMC CORPORATION
Friday, April 13, at 1:30
THE HENRY LEE HIGGINSON MEMORIAL CONCERT
Saturday, April 14, at 8

ANTONIO PAPPANO conducting

WALTON	*Scapino*, Comedy Overture
SIBELIUS	Symphony No. 7, Opus 105, in one movement

INTERMISSION

BRAHMS	Piano Concerto No. 1 in D minor, Opus 15 (performed by the BSO during Symphony Hall's first season, in November/December 1900) Maestoso Adagio Allegro non troppo YEFIM BRONFMAN

Yefim Bronfman's appearances this week are made possible in part by the Roberta M. Strang Memorial Fund.

This week's concerts are presented in honor of the members of the Higginson Society who support the Boston Symphony Orchestra Annual Fund at the Patron level (see page 24).

The evening concerts will end about 9:55 and the afternoon concert about 3:25.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Yefim Bronfman plays the Steinway piano.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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This week's concerts are named in honor of the members of the Higginson Society who support at the Patron level.

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William Walton
Scapino, A Comedy Overture for Full Orchestra



Sir William Walton was born on March 29, 1902, in Oldham, Lancashire, England, and died in Ischia, Italy, on March 8, 1983, at the age of eighty. Walton composed the overture Scapino *in 1940 to fulfill a commissioned from the Chicago Symphony Orchestra on the occasion of its fiftieth anniversary. Frederick Stock led the Chicago Symphony Orchestra in the first performance on April 3, 1941, in Orchestra Hall, Chicago. The only previous Boston Symphony performances were given by Adrian Boult in January 1946. Walton revised the work in 1950, shortening it from about nine minutes in length to about eight. The score of the overture calls for three flutes (including piccolo), two oboes, English horn, three clarinets (including bass clarinet), two bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, castanets, cymbals, bass drum, tambourine, triangle, Chinese temple blocks, xylophone, glockenspiel, harp, and strings.*

An earlier overture by Walton, *Portsmouth Point*, was inspired by a cartoon by Rowlandson. The present overture, *Scapino*, was similarly based on a well-known image, the engraving of Scapino by Jacques Callot (1619). Callot (1592-1635), who was born in war-torn eastern France, spent many years in Italy perfecting the art of engraving; his fame was based on his large scenes of spectacular events, such as the siege of La Rochelle, and his grisly depictions of the devastation of war. He also executed a series of *commedia dell'arte* characters, and his "Les Trois Pantalons" ("The Three Pantaloons"), from 1619, included a striking image of Scapino, the valet and handyman who is always getting into scrapes and finding nimble exits. The word "scarper" is derived from him; so, too, states a brief preface in the printed score, is the word "escapade." Duchartre's classic identification of comedic figures (1929) describes Scapino thus: "In temperament Scapino is very much like a starling. He skims away, swoops back again, twitters and warbles, pilfers right and left, flies off, but never fails to return. Scapino is bereft of all sense of logic; he makes confusion of everything he undertakes, and forgets everything except to hold out his hand for a gratuity. He is as amorous as the birds in spring, and for him it is spring the whole year round. He falls in love for the sheer joy of it, and, like a bird, flits from one love to another, never becoming deeply involved and always obeying every impulse that enters his flighty head. He is a liar by instinct, but his lies, like himself, are of slight importance."



After an etching by J. Callot, 1619

Scapino wears a mask and a loose-fitting costume and he carries a slapstick. Over his



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shoulder is the swagbag in case his light fingers get lucky. The most famous Scapino is Molière's Scapin, and his most celebrated descendant is Beaumarchais's Figaro.

On the basis of a group of very successful works—*Façade*, the Viola Concerto, *Belshazzar's Feast*, the 1937 coronation march *Crown Imperial*, and the Violin Concerto—Walton enjoyed great celebrity in the 1930s. In later years, after the war, he became a prey to wretched self-doubt and insecurity, but before modernism took hold in England and before younger composers, especially Britten, began to make their mark, he was highly esteemed for his ability to mingle mildly jazzy idioms with large-scale symphonic forms. Through the Sitwells—Edith, Osbert, and Sacheverell—he was also well connected with London's brightest literary and social circles.

To mark its fiftieth anniversary the Chicago Symphony Orchestra commissioned a work from Walton which was originally to have been much more ambitious. On September 9, 1939, Walton wrote: "I'm trying not too successfully to get going on this work for Chicago. It is not to be an overture but a suite which I am entitling *Varii Capricci*." The five movements, evidently intended to be five portraits from the *commedia dell'arte*, were titled Intrada, Siciliana, Sarabanda, Marcia, and Gigue. In the end only one was written. The manuscript is dated December 18, 1940, and the work was performed the following April by the Chicago Symphony under Frederick Stock, who recorded it the same year. In 1950 Walton took the pruning shears to his score and lopped off about a minute's music, and this is the version played today.

Scapino's dare-devil exuberance is evident in every bar. Bright orchestration and animated rhythms abound. There are two principal themes, the first representing high-voltage energy, as Scapino bounds on to the stage, the second (first heard on violas and English horn) more lyrical, as if he were turning on the charm, only to scamper away with a shriek of laughter.

EXAMPLE 1



EXAMPLE 2



A third theme, on two trumpets in thirds, recalls another master of colorful orchestration, Rimsky-Korsakov. These themes go back and forth, and teasingly intertwine. In *Till Eulenspiegel*, Strauss depicted a similarly mischievous scamp, but one whose pranks land him eventually on the scaffold. Walton's Scapino is more ingratiating and subtle; we are left in no doubt that whatever he gets up to he will be certain to evade the law.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.

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Jean Sibelius
Symphony No. 7, Opus 105, in one movement

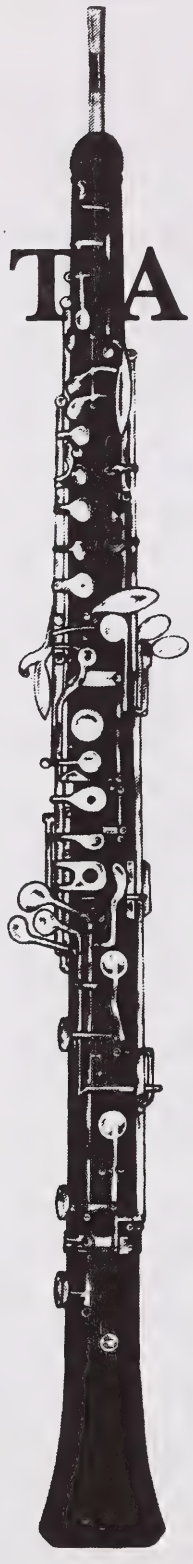


Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää, at his country home near Helsinki, on September 20, 1957. He completed his Seventh Symphony on March 2, 1924, and conducted the first performance on March 24, 1924, in Stockholm. The first performance in Helsinki took place on April 25 that year, Robert Kajanus conducting. Leopold Stokowski and the Philadelphia Orchestra gave the first American performance on April 3, 1926. Serge Koussevitzky introduced the symphony to Boston on December 10 and 11, 1926. In all, he and the BSO played the work thirty-five times between December 1926 and December 1948, including performances in Symphony Hall, in the Berkshires (1937, 1940, and 1941), and out of town (including six in New York, between January 1927 and January 1941). Later Boston Symphony performances were given by Charles Munch (including the most recent Tanglewood performance, on July 30, 1965), Richard Burgin (once, in Providence, substituting for Munch, who was ill), and Colin Davis (first in January 1975, then later in March 1980 in Boston, New Haven, and Philadelphia). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Sibelius's affinity for his country's land and folklore is apparent in his music from the start. His earliest piece, for violin and cello pizzicato, was called *Waterdrops*. As a young violin student, he would spend hours improvising on the instrument while wandering in the woods or by the lake near his family's quiet home in Finland's interior. Years later, as he observed in his diaries, the beauties of the land near his country estate in Järvenpää, the small country village, northeast of Helsinki, to which he moved in 1904, helped distract him from the atrocities of civil war that ravaged Finland in the final phase of its struggle against Russia at the close of World War I. Perhaps it is the elemental nature of his music that explains the composer's international popularity even during his own lifetime: the basic impulse strikes home entirely without our needing to analyze his achievement.

In the spring of 1889, in his last days as a student at the Helsinki Conservatory, Sibelius was named "foremost amongst those who have been entrusted with bearing the banner of Finnish music" by the influential Finnish critic Karl Flodin. On April 28, 1892, the first performance of the twenty-six-year-old composer's eighty-minute-long symphonic poem *Kullervo* for soloists, male chorus, and orchestra proved something of a national event.* Soon after this came the symphonic poem *En Saga*, written for Robert Kajanus, conductor of the Finnish National Orchestra. Shortly after that, Sibelius wrote the *Karelia* Suite for an historical pageant at the University of Helsingfors. Other tone poems would include the four episodes of the *Lemminkäinen* Suite (begun in 1895; *The Swan of Tuonela* is the third of these), *Finlandia* (1900), *Pohjola's Daughter* (1906, based on the same segment of the *Kalevala* that inspired an aborted operatic project about ten years earlier), and, much later, *Tapiola* (1926), the only major orchestral work

**Kullervo* drew its inspiration from the so-called "Finnish national epic," the *Kalevala*, a conflation of Finnish folk tales, lyrics, narrative, and magic charms compiled in 1835 after extensive field research by Elias Lönnrot and then expanded fourteen years later to twice its original length by Lönnrot and David Europaeus. The *Kalevala* would serve Sibelius as a source of inspiration on numerous occasions.



TAKE NOTE

The precursor of the oboe goes back to antiquity –it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "hauix-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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to follow his last symphony, the Symphony No. 7 (1924).

At the same time, a sense of geography informs the symphonies: Sibelius's writing for the strings can be biting and jagged on the one hand, open and ethereal on the other. Woodwinds frequently undulate in pairs, birdlike. Groundswells of brass and drums, rocking figures throughout the orchestra, somehow seem relevant to the Nordic land- and seascape. Bengt de Torne, one of Sibelius's biographers, recalled that "One day I mentioned the impression which always takes hold of me when returning to Finland across the Baltic, the first forebodings of our country being given us by low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty, inhabited by hundreds of white seagulls. And I concluded by saying that this landscape many centuries ago was the cradle of the Vikings. 'Yes,' Sibelius answered eagerly, and his eyes flashed, 'and when we see those granite rocks we know why we are able to treat the orchestra as we do!'"



"Ainola," Sibelius's villa at Järvenpää

The essential background to Sibelius's Seventh Symphony is simply enough set out, and tied to that of the Fifth and Sixth symphonies. On his fiftieth birthday, December 8, 1915—celebrated as a national holiday—Sibelius conducted the premiere of his Fifth Symphony in Helsinki. He had subjected the score to last-minute alterations even at the final rehearsal and, despite its success, was not satisfied. He introduced a revised version a year later, in December 1916, but still continued to work on the score, finishing only several years later and presenting *that* version to the public in November 1919. Meanwhile, however, ideas for two more symphonies had begun to germinate: in May 1918, Sibelius wrote that he "might come out with all three symphonies [i.e., the Fifth, Sixth, and Seventh] at the same time" and even offered general descriptions of the two new works. The Seventh was to be "in three movements—the last an Hellenic rondo." As it happened, Sibelius did not finish all three works at once: the Sixth was completed in January 1923, the Seventh, as he noted in his diary, "on the second of March 1924, at night."

Sibelius's Seventh Symphony would be his last. The year 1925 saw the completion of his symphonic poem *Tapiola*, but then, aside from some minor works and revisions to earlier ones, the final three decades of the composer's life were marked by musical silence, the so-called "silence from Järvenpää"—described by one writer as "perhaps the most profound silence in musical history." For a long time there were rumors of an Eighth Symphony, and it was even announced for presentation on several occasions—one of them the first-ever Sibelius symphony cycle, given by Serge Koussevitzky and the Boston Symphony Orchestra during the 1932-33 season. Sibelius himself seems to have confirmed the score's existence on several occasions; perhaps it was destroyed after his death in accordance with his own wishes. Confronted with the Seventh Symphony, one is tempted to wonder whether Sibelius could have produced a satisfactory

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of a musical composition
by rescoring *2:* the act
of placing things into
proper order and correct
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Eighth, one that could have satisfied him at all: the Seventh is absolutely breathtaking in its individuality and achievement. But we know from the succession of his earlier works that Sibelius was a composer capable of enormous strides when he moved from one work to the next, so we are left without a satisfactory answer. We have only the Seventh as his last word on the subject of the symphony.

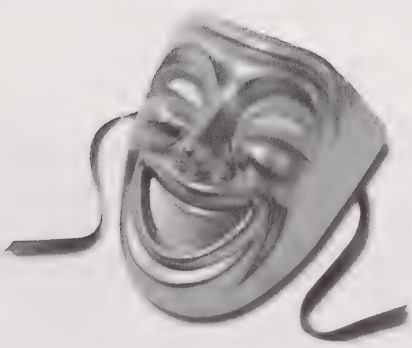
The Seventh did not turn out, as projected, in three movements, but as a single movement, and it was called on the occasion of its premiere not a "symphony" but a "symphonic fantasia." The music is continuous, but there are divisions that help us know where we are as the music proceeds. Following the printed score, we have this sequence of tempo markings (underlinings mine):

Adagio—Vivacissimo—Adagio—
Allegro molto moderato—Allegro moderato—
Vivace—Presto—Adagio—
Largamente molto—Affettuoso—Tempo I°

But we do not really *hear* all these changes and should not try to do so during the course of a performance. However, *three* of the divisions—and perhaps this reflects something of Sibelius's original three-movement intent after all—are large enough that they shape our sense of the symphony's overall structure: the opening Adagio, which, at about eight minutes, takes a bit more than one-third of the symphony's total playing time; the scherzo-like Vivacissimo, whose material returns briefly following its associated Adagio; and the Allegro moderato, which has two themes and which behaves in outline almost like a "normal" symphonic movement. We can hear the material from the Presto onward as a coda to and reflection upon the whole.

Operating at another level of activity, and clearly audible, is a very specific bit of musical material that serves to herald our arrival at important junctures: a solemn in-

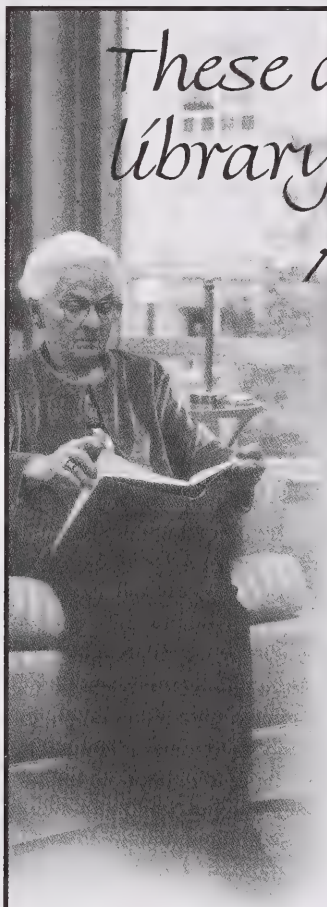
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cantation for solo trombone, which grows almost mystically from the opening Adagio, shapes the brass-dominated character of the second Adagio (midway through, following the Vivacissimo), and then returns near the end to restore the atmosphere of awe and nature-awareness that characterizes the beginning and serves to frame the work in its entirety.

The symphony begins with a call to attention from the timpanist (whose contribution to this piece must be one of the most extraordinary in the entire musical literature), strings rising slowly from the depths, a curiously-hued chord for strings, drum, winds, and horns, and woodwinds fluttering like birds against an ocean backdrop. Then, richly colored by the violas, music, for divided strings, of an awe-inspired reverence. Slowly, the entire orchestra adds to the texture, and from this full sound, to which the individual sonorities of strings, winds, brass, and drums each make their particular contribution, as they will throughout the symphony, the trombone incantation sounds apart, summoning our attention and drawing us into the proceedings, preparing us for all that is to follow. Now, everything that happens—from the rushing strings and chattering woodwinds of the Vivacissimo, to the brass-subdued tidewaters of the second Adagio, to the near dancelike simplicity (at least at its start) of the Allegro, to the echoes, in the closing pages, of the beginning, and that final chord of barely relieved tension—happens logically and inevitably.



Sibelius walking near his home

Our sense of "inevitability in music" can serve with reference to specific elements of the music itself—rhythm, motivic construction, thematic relationships—and the way these elements work together to determine the course of the music's progress. This holds for the music of Sibelius, but there is also something more—the inevitability of nature. Sibelius, from his childhood, cherished a continued awareness of the world around him; he was awed by those forces that would exercise their control for centuries to come. And through his music we sense that, for Sibelius, "those granite rocks" of the Baltic seascape were but the smallest physical embodiment of nature's powers.

—Marc Mandel

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Johannes Brahms
Piano Concerto No. 1 in D minor, Opus 15



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His First Piano Concerto took shape over the years 1854-1858. Brahms played the solo part in the first performance, which took place in Hanover on January 22, 1859, with Joseph Joachim conducting. The first American performance of the first movement alone took place in Boston on December 9, 1871, with Marie Krebs as soloist and Theodore Thomas conducting his orchestra. Leopold Godowsky was soloist for the first complete American performance on March 2, 1900, with Theodore Thomas and the Chicago Orchestra. The first Boston Symphony performances of the work took place later that same year, in the BSO's first Symphony Hall season, on November 30 and December 1, 1900, with Wilhelm Gericke conducting and Harold Bauer as soloist. Bauer was also soloist for the next three series of performances: in 1914 under Karl Muck, in 1920 under Pierre Monteux, and in 1925 under Serge Koussevitzky. The concerto has been heard in BSO concerts more frequently since 1930, in performances featuring Artur Schnabel, Myra Hess, Ossip Gabrilowitsch, Leonard Shure, Rudolf Serkin, Claudio Arrau, and Rudolf Firkušný (all with Koussevitzky conducting), Arrau (with Richard Burgin), Jesús María Sanromá (with Leonard Bernstein), Solomon (with Charles Munch), Leon Fleisher (with Pierre Monteux), Rudolf Serkin and Gary Graffman (with Munch), Van Cliburn, Arthur Rubinstein, and Claude Frank (all with Erich Leinsdorf), Frank (with Burgin), Misha Dichter (with Michael Tilson Thomas), Rudolf Serkin, Maurizio Pollini, and Claudio Arrau (all with Ozawa), Garrick Ohlsson (Klaus Tennstedt), Rudolf Firkušný (Eugene Ormandy), Marek Drewnowski (Leonard Bernstein), Daniel Barenboim (Ozawa), Emanuel Ax (Andrew Davis and Simon Rattle), John Browning (Jeffrey Tate), Krystian Zimerman (the most recent subscription performances, under Simon Rattle in October/November 1996), Peter Serkin again (Ozawa), and Barenboim again (the most recent Tanglewood performance, on July 30, 2000, under Ilan Volkov). In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to a place called The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, some of them distressingly arch, spending summers composing in places with names like Portschach, Mürzzuschlag, and Bad Ischl, but unable to tolerate any of them more than three years in a row, and of course writing solid masterpiece after solid masterpiece.

Right enough, but it has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857. Four years earlier, on October 28, 1853, Robert Schumann closed his career as music critic with the celebrated, oft-invoked article *New Paths*:

> ...I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Athena, would spring fully armed from the head of Zeus. And he is come, a young man over whose cradle

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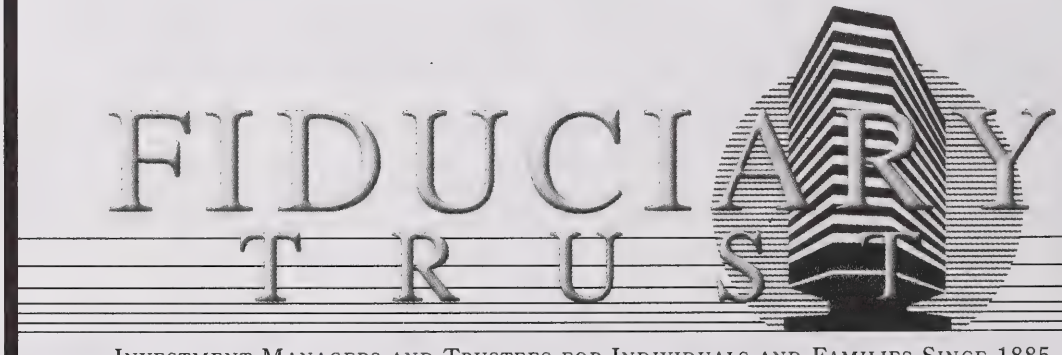
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graces and heroes have stood watch. His name is Johannes Brahms…and he [bears] even outwardly those signs that proclaim: here is one of the elect.

That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, near-sighted young man, boyish in appearance as well as manner (the beard was still twenty-two years away), blond, delicate, almost wispy. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from auditory and visual hallucinations, tried to drown himself, and five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate, and in the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, captivatingly charming and beautiful thirty-five-year-old woman. Moreover, she returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, by Robert Schumann's madness and death, by Brahms's love for Clara and hers for him, by their retreat from their passion. Its composition was marked as well by purely musical troubles, by the mixed effect of the very young man's originality, his ambition, his inexperience (particularly with respect to writing for orchestra),





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his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it and wrote to Joachim:

> I'd really like to put my D minor sonata aside for a long time. I have often played the first three movements with Frau Schumann. (Improved.) Actually, not even two pianos are really enough for me...I am in so confused and indecisive a frame of mind that I can't beg you enough for a good, firm response. Don't avoid a negative one either, it could only be useful to me.

In March he had traveled the few miles from Düsseldorf to Cologne in order to hear the Beethoven Ninth for the first time. More than twenty-two years would pass before he allowed himself to complete a symphony and have it performed, but still, from then on, the idea of writing such a work gave him no peace. Before long, the sonata for which two pianos were not enough turned into the symphony it had really wanted to be in the first place (and the choice of D minor, the key of the Beehoven Ninth, for this sonata/symphony is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim ("You know how infinitely you could please me—if it's worth the effort at all—by looking at it very carefully and passing on to me even the most trivial of your thoughts and reservations").



Robert and Clara Schumann

Joachim to Brahms, December 4, 1856:

> I don't know whether you will be pleased by my penciled suggestions and wish you'd soon answer that unstated question, best of all by simply sending me the concerto's continuation...I become more fond of the piece all the time, though certain things don't altogether convince me compositionally: from page 21 to 24 it's too fragmentary, not flowing enough—restless rather than impassioned—just as in general, after the significant opening and the wonderfully beautiful song in minor, I miss an appropriately magnificent second theme—I do realize that something commensurately elevated and beautiful in major, something that could compete in breadth with the opening idea, must be hard to find—but even these reservations don't blind me to the many glories of the movement.

Brahms to Joachim, December 12, 1856:

> So here is the finale, just to be rid of it at last. Will it be good enough for you? I doubt it. The end was really meant to be good, but now it doesn't seem so to me. A thousand thanks for having looked over the first movement so benevolently and exactly. I have already learned a lot from your beautiful commentary...Scold and cut all you want.

Brahms to Joachim, early January 1857:



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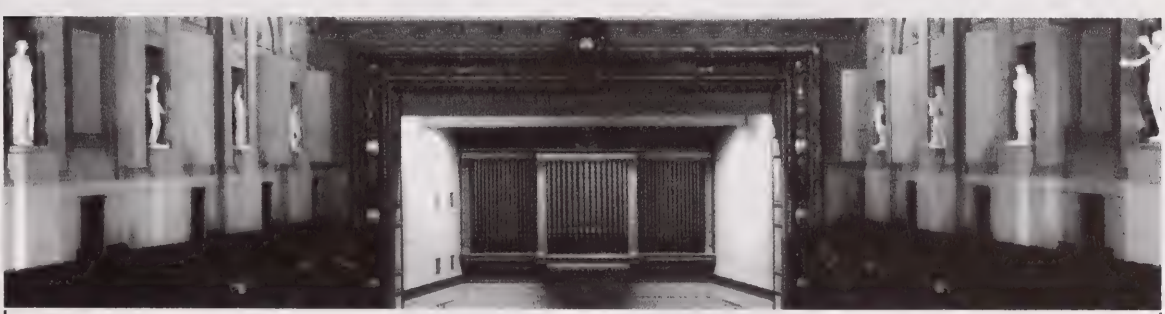
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You're not embarrassed to make heavy and heavier cuts in the rondo, are you? I know very well that they're needed. Send it soon. Here's the first movement, copied over for a second—and, please, severe—going over... Oddly enough, an Adagio is going along as well. If I could only rejoice over a successful Adagio. Write to me about it, and firmly. If you like a little bit, show it to our dear friend, otherwise not... I like the little alteration on page 19, line 2, but doesn't it remind me of Wagner?... Dear Joseph, I am so happy to be able to send you my things, it makes me feel doubly sure.

Joachim to Brahms, January 12, 1857:

Your finale—all in all, I find it really significant: the pithy, bold spirit of the first theme, the intimate and soft B-flat major passage, and particularly the solemn reawakening toward a majestic close after the cadenza, all that is rich enough to leave an uplifting impression if you absorb these principal features. In fact, I even believe that even after the impassioned spaciousness of the first movement and the elevating reverence of the second it would make a satisfying close to the whole concerto—were it not for some uncertainties in the middle of the movement, which disturb the beauty and the total effect through a kind of instability and stiffness. It sounds as though the themes themselves had been invented by the creative artist in very heat of inspiration, but then you hadn't allowed them enough time to form proper crystals in the process of fermentation. [There follow several pages of detailed criticism of the harmonic structure and some questions about the scoring.] ...A conversation with Frau Schumann led me to think it would be well if you wrote another finale, revision often being more trouble than new invention. But that would be a waste of so much that is meaningful in the rondo, and perhaps you can bring yourself back to the point of working with your original impetuosity so as to make those few places over—I'd like that.

So it went for months more, with revisions, with decisions to leave certain things alone ("I'm returning one passage still with the mark of Cain on its forehead"), with inquiries about horn transpositions, the risk involved in assigning a solo to the third horn ("The players in Hamburg and Elberfeld are worthless, and who knows about other orchestras?"), about the advisability of omitting the piccolo altogether (he did, settling finally on a contained and classical orchestra with woodwinds and trumpets in pairs, four horns, kettledrums, and strings). In December 1857 he wrote the despairing sentence already quoted: "I have no judgment about this piece any more, nor any control over it," adding "Nothing sensible will ever come of it." To which Joachim sensibly replied, "*Aber Mensch*, but I beg you, man, please for God's sake let the copyist get at



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the concerto." "I made more changes in the first movement," Brahms reported in March 1858 and even risked not sending them to Joachim. That good friend made his orchestra available for a reading rehearsal in Hanover in April, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration...I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in the same letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini*," all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.



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The obvious places to read about William Walton include Hugh Ottaway's article in The New Grove and Byron Adams's entry in the revised New Grove (2001). Books on the composer include Michael Kennedy's *Portrait of Walton* (Oxford paperback), *William Walton: Behind the Façade*, by Susana Walton, the composer's widow (Oxford), and Frank Howes's *The Music of William Walton* (also Oxford). Worth seeking is Bayan Northcott's essay "In Search of Walton," an eightieth-birthday tribute to the composer that appeared in *The Musical Times* for March 1982. There are recordings of the *Scapino* Overture with André Previn conducting the London Symphony Orchestra (EMI), Andrew Litton conducting the Bournemouth Symphony Orchestra (London), Charles Groves with the Royal Philharmonic (EMI), and Bryden Thomson conducting the London Philharmonic (Chandos).

Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Littlefield paperback). Layton also contributed the Sibelius article to The New Grove Dictionary of Music and Musicians; this was reprinted, along with the Grove articles on Janáček, Mahler, and Strauss, in *The New Grove Turn of the Century Masters* (Norton paperback). The Sibelius article in the revised New Grove (2001) is by James



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Hepokoski. The major biography of Sibelius, in Finnish, is by Erik Tawastsjerna. All three volumes have been translated into English by Robert Layton, but only the first two were published in this country (University of California), the third, which includes discussion of the Fifth through Seventh symphonies, having been printed by Faber & Faber in London. Harold Truscott's chapter on Sibelius in Volume II of *The Symphony*, edited by Robert Simpson, is of interest (Pelican paperback). Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* is highly recommended to readers with a strong technical knowledge of music (Athlone Press, London). Michael Steinberg's notes on the seven Sibelius symphonies are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). The Boston Symphony Orchestra recorded all seven Sibelius symphonies and several Sibelius tone poems under Colin Davis in the mid-1970s. These were reissued a few years back in two mid-priced Philips "Duos" (the Symphony No. 7 is in Volume 2). The Seventh has just been reissued again—paired with the Fifth Symphony, as it was in its original LP release—on a mid-priced single disc in the new series "Philips 50 Great Recordings" marking fifty years of the company's recorded heritage. Other noteworthy accounts of the Seventh Symphony include Paavo Berglund's with the Helsinki Philharmonic (EMI Classics),

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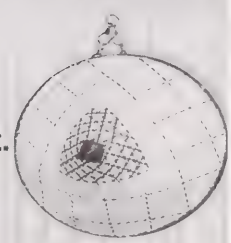
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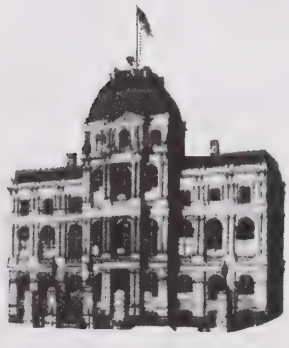
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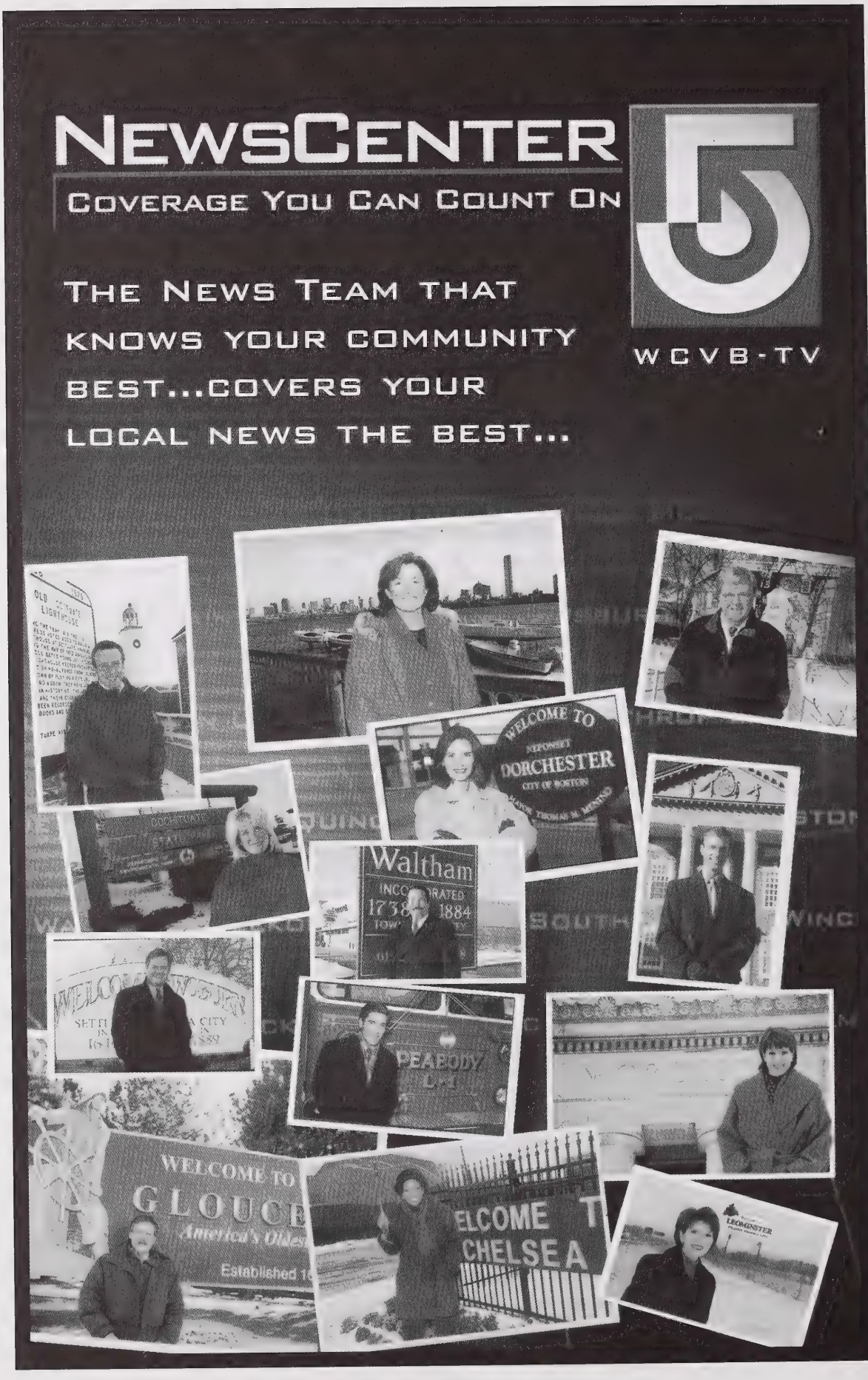
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Neeme Järvi's with the Gothenberg Symphony (BIS), and Osmo Vänskä's with the Lahti Symphony Orchestra (BIS).

Of particular historic interest are a number of recordings by conductors who championed Sibelius during his lifetime. Robert Kajanus's recordings from 1932 of the Third and Fifth symphonies with the London Symphony Orchestra are available on a single Koch Historic disc and also in a three-disc Finlandia box with his recordings of the First and Second symphonies, *Tapiola*, *Pohjola's Daughter*, and other works. Serge Koussevitzky's famous "live" recording of the Seventh Symphony from a 1933 concert with the BBC Symphony Orchestra is currently available in a two-disc Biddulph set ("Koussevitzky: The Complete HMV Recordings") also including his recordings with that orchestra of Beethoven's *Eroica* and Fifth symphonies, Haydn's Symphony No. 88, and Mozart's Fortieth. (Koussevitzky's 1950 Boston Symphony recording of the Sibelius Second for RCA looks to be out the catalogue at present.) Also worth seeking, though currently unavailable, is a 1934 recording of Sibelius's Sixth Symphony with the Finnish National Orchestra under Georg Schnéevoigt, who succeeded Kajanus as that orchestra's conductor. Another important Sibelius champion was Thomas Beecham, whose "live" 1954 recording of the Seventh with the Helsinki Philharmonic is available on Ondine.

Significant recent additions to the Brahms bibliography are Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's note on the Brahms First Piano Concerto is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on the concerto is in his *Essays in Musical Analysis* (Oxford paperback). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides gives due consideration to the composer's concertos (University of Washington paperback). Noteworthy recordings of Brahms's Piano Concerto No. 1 include Claudio Arrau's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Philips), Steven Kovacevich's with Wolfgang Sawallisch and the London Philharmonic (EMI), Van Cliburn's with Erich Leinsdorf and the Boston Symphony Orchestra (RCA, from 1964), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), and Maurizio Pollini's with Karl Böhm and the Vienna Philharmonic (Deutsche Grammophon). Among much older versions, an important one to know is Solomon's, recorded in 1952 with Rafael Kubelik conducting the Philharmonia Orchestra (Testament).

—Marc Mandel


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Antonio Pappano



Making his Boston Symphony debut this week, Antonio Pappano is music director of the Théâtre Royal de la Monnaie in Brussels and has been appointed music director of London's Royal Opera effective 2002-2003. Also principal guest conductor of the Israel Philharmonic, he regularly conducts the London Symphony Orchestra and has also appeared with the Oslo Philharmonic, Orchestre de Paris, Orchestre de Lyon, the Deutsche Symphony Orchestra, Tokyo Philharmonic, the Gurzenich Orchestra in Cologne, the Orchestre Philharmonique de Radio France, the Chicago Symphony, Hessischer Rundfunk, Cleveland Orchestra, the Orchestra of La Scala in Milan, the Los Angeles Philharmonic, the Philharmonia of London, the Berlin Philharmonic, and the Munich Philharmonic. Born in London to Italian parents, Mr. Pappano studied piano, composition, and conducting in the United States with, respectively, Norma Verrilli, Arnold Franchetti, and Gustav Meier. His work as pianist and assistant conductor quickly led to engagements in theaters throughout the world, including New York City Opera, the Gran Teatro del Licco in Barcelona, Frankfurt Opera, Lyric Opera of Chicago, and the Bayreuth Festival, where he was assistant to Daniel Barenboim for *Tristan*, *Parsifal*, and the *Ring*. His debut conducting opera took place at the Norwegian Opera, where he was soon named music director. During this period he also made debuts at English National Opera, Covent Garden, San Francisco Opera, Lyric Opera of Chicago, the Théâtre du Chatelet in Paris, and the Berlin Staatsoper. In March 1993 Mr. Pappano made his debut at the Vienna Staatsoper, replacing Christoph von Dohnányi at the last minute for a new production of Wagner's *Siegfried*. He made his Bayreuth debut in 1999 with a new production of *Lohengrin*, which was repeated in 2000 and 2001. At the age of thirty-two, Mr. Pappano was named music director of the Théâtre Royal de La Monnaie, where he conducts both opera and concerts. In his first season he conducted works of Shostakovich, Berlioz, Berg, Mozart, Bartók, and Debussy on the concert platform, as well as productions of *Salome*, *Un ballo in maschera*, and *Die Meistersinger*. His recent projects at the Monnaie include Verdi's *Falstaff*, *Requiem*, and *Otello*. In addition, he continues his work as pianist by collaborating with many international singers on the Monnaie's recital series. Mr. Pappano's recordings for EMI Classics include *La bohème*, *Don Carlos* (on both CD and video), and *La Rondine*, the latter having received two *Gramophone* Awards (for Best Opera Recording and Record of the Year), a

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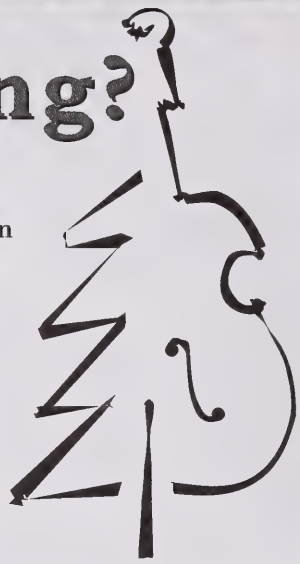
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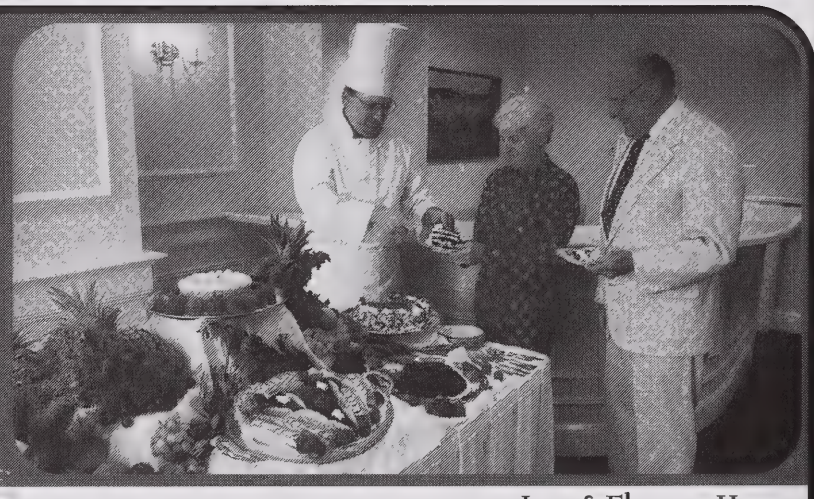
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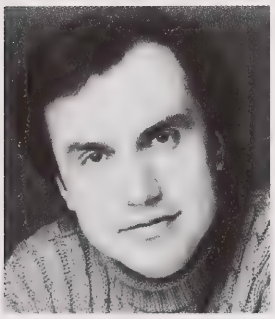
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Yefim Bronfman

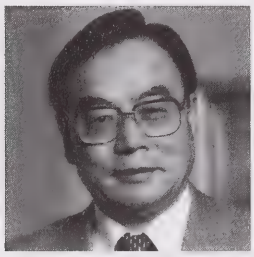


Pianist Yefim Bronfman is acclaimed worldwide for his solo recitals, his orchestral engagements, and his rapidly growing catalogue of recordings. Mr. Bronfman's 2000-01 season takes him again to the world's great orchestras, including those of Baltimore, Boston, Cincinnati, Dallas, Los Angeles, Minnesota, New York, Pittsburgh, Seattle, and Toronto in North America, as well as the Danish National Symphony Orchestra, the NDR Symphony Orchestra of Hamburg, the Maggio Musicale Orchestra of Florence, the NHK Symphony of Tokyo, and the Philharmonia Orchestra of London. He also gives a series of recitals with Lorin Maazel, who as violinist performs with Mr. Bronfman the complete Brahms violin sonatas at Carnegie Hall and, among other cities, in Berlin, London, Madrid, Milan, Munich, Paris, and Vienna—part of worldwide celebrations marking Mr. Maazel's seventieth birthday. Highlights of Mr. Bronfman's 1999-2000 season included concerts with the Philadelphia Orchestra on its three-week centennial tour of Europe as well as in Philadelphia and Carnegie Hall, a Beethoven concerto cycle with Lorin Maazel and the Bayerischer Rundfunk Symphony Orchestra in Munich, a European tour with Mariss Jansons and the Oslo Philharmonic, and two recitals devoted to Beethoven and Berg at Alice Tully Hall, a sequel to his Schumann/Prokofiev series there in 1996-97. In December 1999 Mr. Bronfman joined James Levine and the Philharmonia Orchestra of London for a special tour to premiere Disney's "Fantasia 2000," on the soundtrack of which Mr. Bronfman performs Shostakovich's Piano Concerto No. 2. Mr. Bronfman's summer engagements have taken him regularly to Aspen, Bad Kissingen, Blossom, the Hollywood Bowl, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood, and Verbier festivals. He has also given numerous solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age fifteen. That same year he was awarded the prestigious Avery Fisher Prize. A devoted chamber performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, and with the Chamber Music Society of Lincoln Center. He has also played chamber music with, among others, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, and Pinchas Zukerman. An exclusive Sony Classical recording artist, Mr. Bronfman has won widespread praise for his solo, chamber, and orchestral recordings, which include piano concertos of Shostakovich, Rachmaninoff, Prokofiev, and Bartók, the five Prokofiev piano concertos, Prokofiev's complete piano sonatas, and violin sonatas of Brahms, Mozart, and Bartók with Isaac Stern. Born in Tashkent in the former Soviet Union, Mr. Bronfman emigrated to Israel with his family in 1973 and made his international debut in 1975 with Zubin Mehta and the Montreal Symphony. An American citizen since July 1989, he studied in Israel with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. Mr. Bronfman made his Boston Symphony debut in January 1989 and appeared with the BSO most recently for subscription concerts in March 1999.

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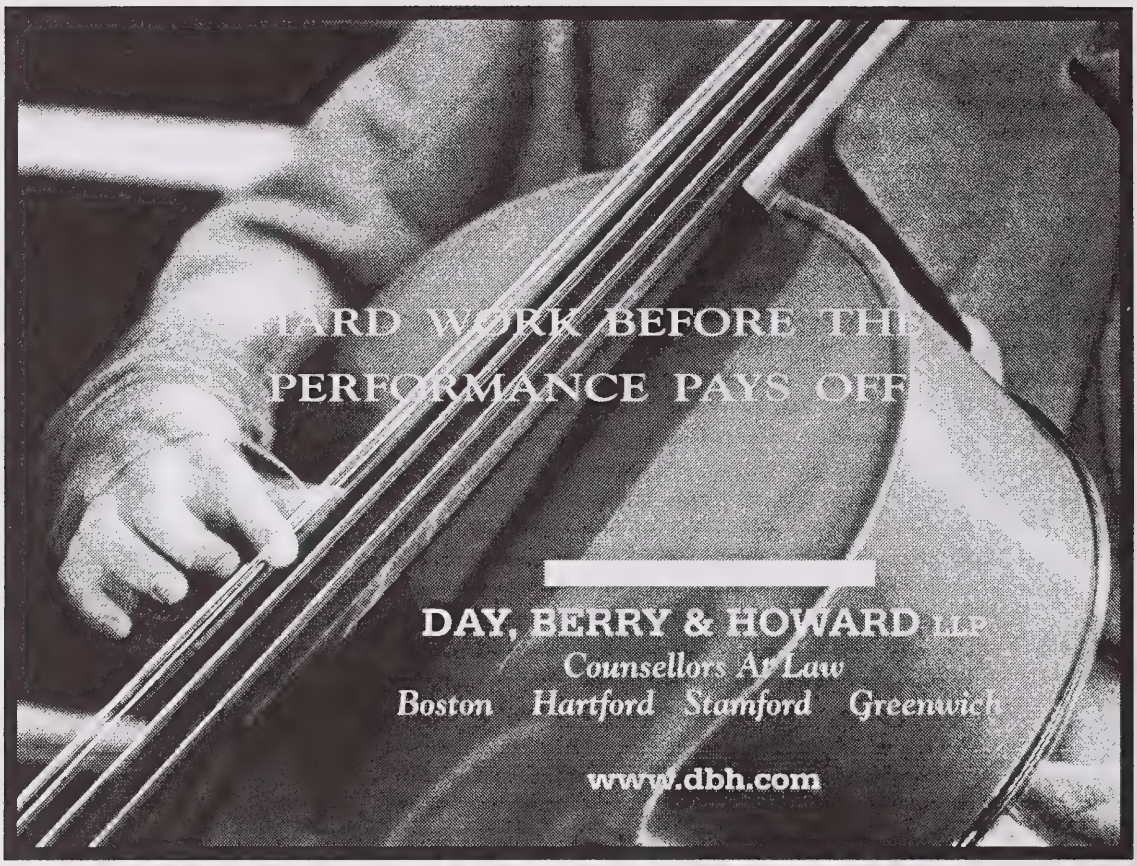


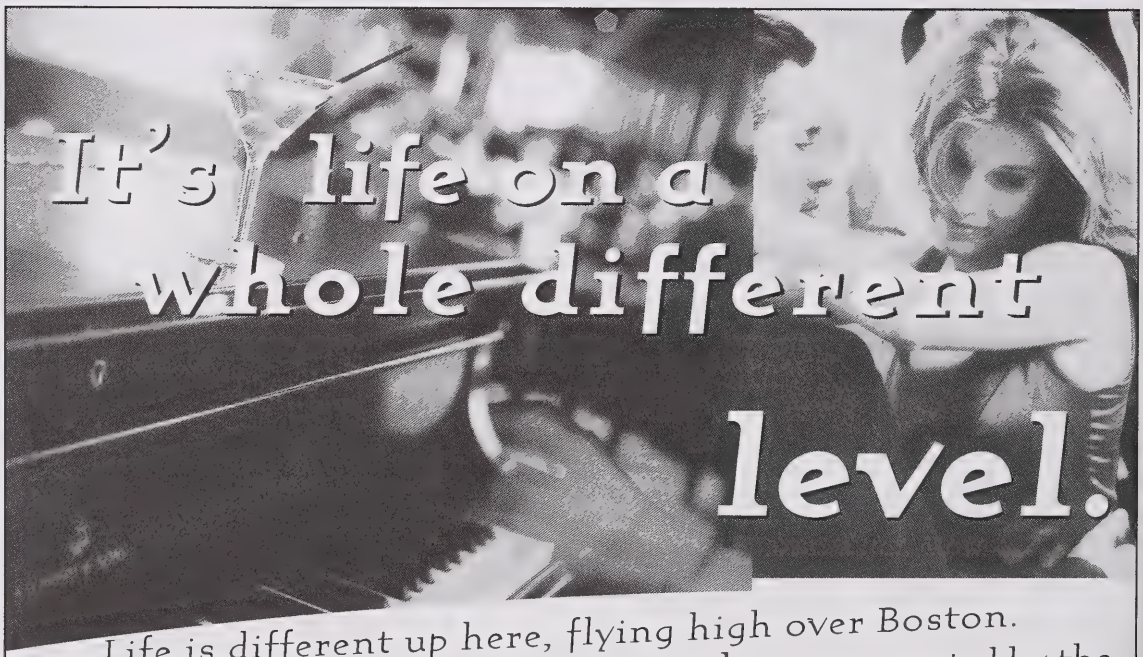
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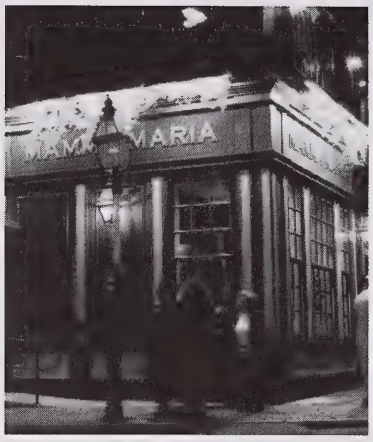
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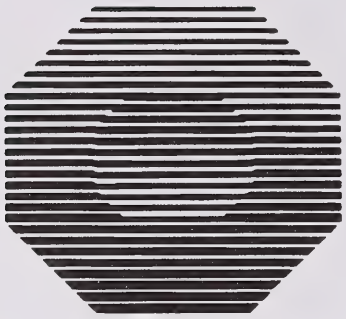
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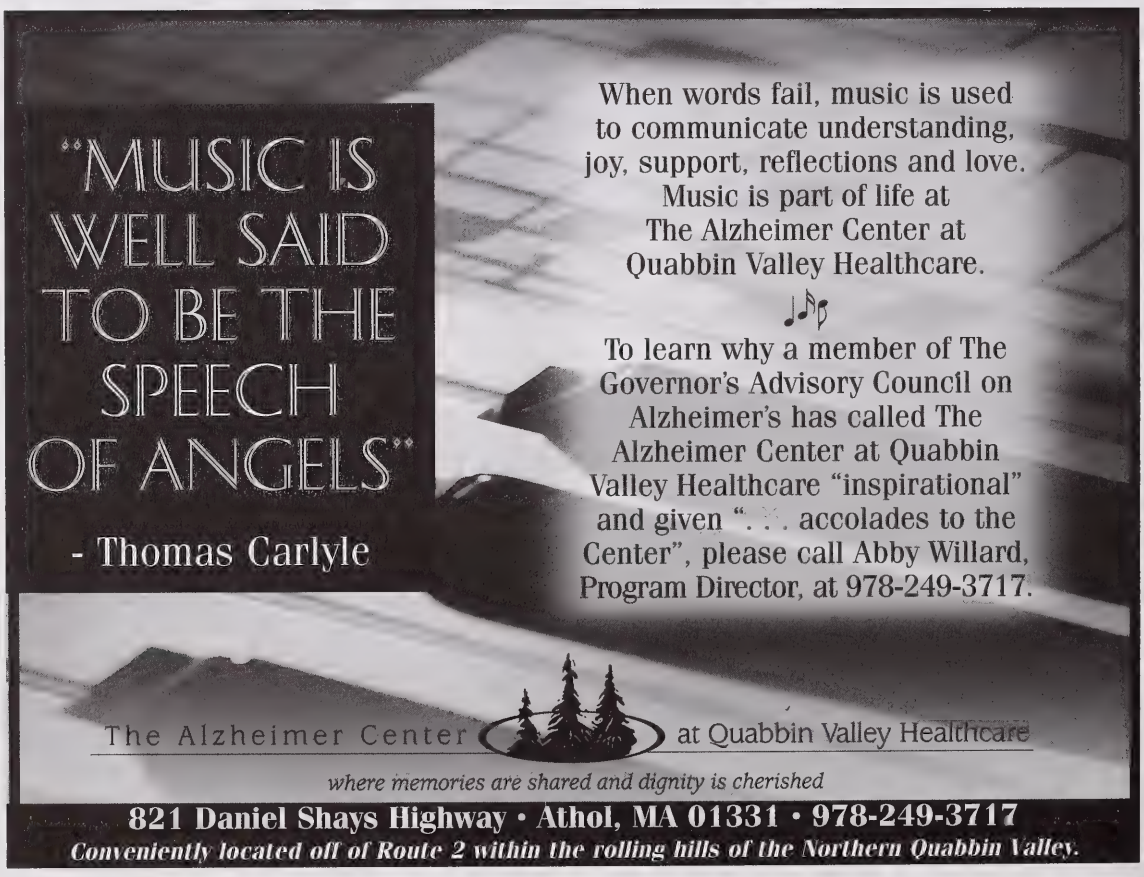
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SEIJI OZAWA conducting
ALFRED BRENDEL, piano

Friday, April 17, at 8
Thursday, April 19, at 8

Pre-Concert Talks by Jan Swafford

ALL-BEETHOVEN PROGRAM

Overture to *The Creatures of Prometheus*, Opus 43
Piano Concerto No. 1 in C, Opus 15
Piano Concerto No. 3 in C minor, Opus 37

Saturday, April 21, at 8
Tuesday, April 24, at 8

Pre-Concert Talks by Marc Mandel

ALL-BEETHOVEN PROGRAM

Coriolan Overture, Opus 62
Piano Concerto No. 2 in B-flat, Opus 19
Piano Concerto No. 4 in G, Opus 58

Friday, April 27, at 8
Saturday, April 28, at 8

Pre-Concert Talks by Jan Swafford

ALL-BEETHOVEN PROGRAM

Consecration of the House Overture, Opus 124
Symphony No. 8 in F, Opus 93
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Surprising as it may seem, these concerts featuring pianist Alfred Brendel with Seiji Ozawa and the Boston Symphony Orchestra mark what is only the second time the BSO has performed all five Beethoven piano concertos in the course of a single series of concerts. The sole previous occasion was in April 1970, when Rudolf Serkin was soloist in the piano concertos and Choral Fantasy with guest conductor Max Rudolf as part of a week-long Beethoven festival during the composer's bicentennial year. When Serkin performed and recorded the concertos and Choral Fantasy with Seiji Ozawa and the BSO in the early 1980s, this took place over the course of several seasons. More recently, Alfred Brendel performed all but the Fourth Concerto with Seiji Ozawa and the BSO in two Tanglewood concerts in July 1992, filling out the cycle by performing the Fourth with Ozawa and the Tanglewood Music Center Orchestra. Mr. Brendel has recorded the Beethoven piano concertos four times in the course of his distinguished career. His performances this season bring his first appearances with the BSO since those Tanglewood concerts in 1992.

COMING CONCERTS . . .

PRE-CONCERT TALKS: Note that this season the BSO offers pre-performance talks in Symphony Hall prior to *all* BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Tuesday (non-subscription)—April 17, 8-9:55
Thursday 'A'—April 19, 8-9:55

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	Overture to *The Creatures of Prometheus*
	Piano Concerto No. 1
	Piano Concerto No. 3

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Saturday 'A'—April 21, 8-9:45
Tuesday (non-subscription)—April 24, 8-9:45

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Coriolan* Overture
	Piano Concerto No. 2
	Piano Concerto No. 4

Friday Evening—April 27, 8-10
Saturday (non-subscription)—April 28, 8-10

SEIJI OZAWA conducting
ALFRED BRENDEL, piano

ALL-BEETHOVEN PROGRAM	*Consecration of the House* Overture
	Symphony No. 8
	Piano Concerto No. 5, *Emperor*

Tuesday 'B'—May 1, 8-9:55
Friday Evening—May 4, 8-9:55

SEIJI OZAWA conducting
THOMAS HAMPSON, baritone

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Programs and artists subject to change.

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FOR INFORMATION ON SPECIAL CENTENNIAL EVENTS throughout the community and at Symphony Hall, please call (617) 638-9424.

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

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FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

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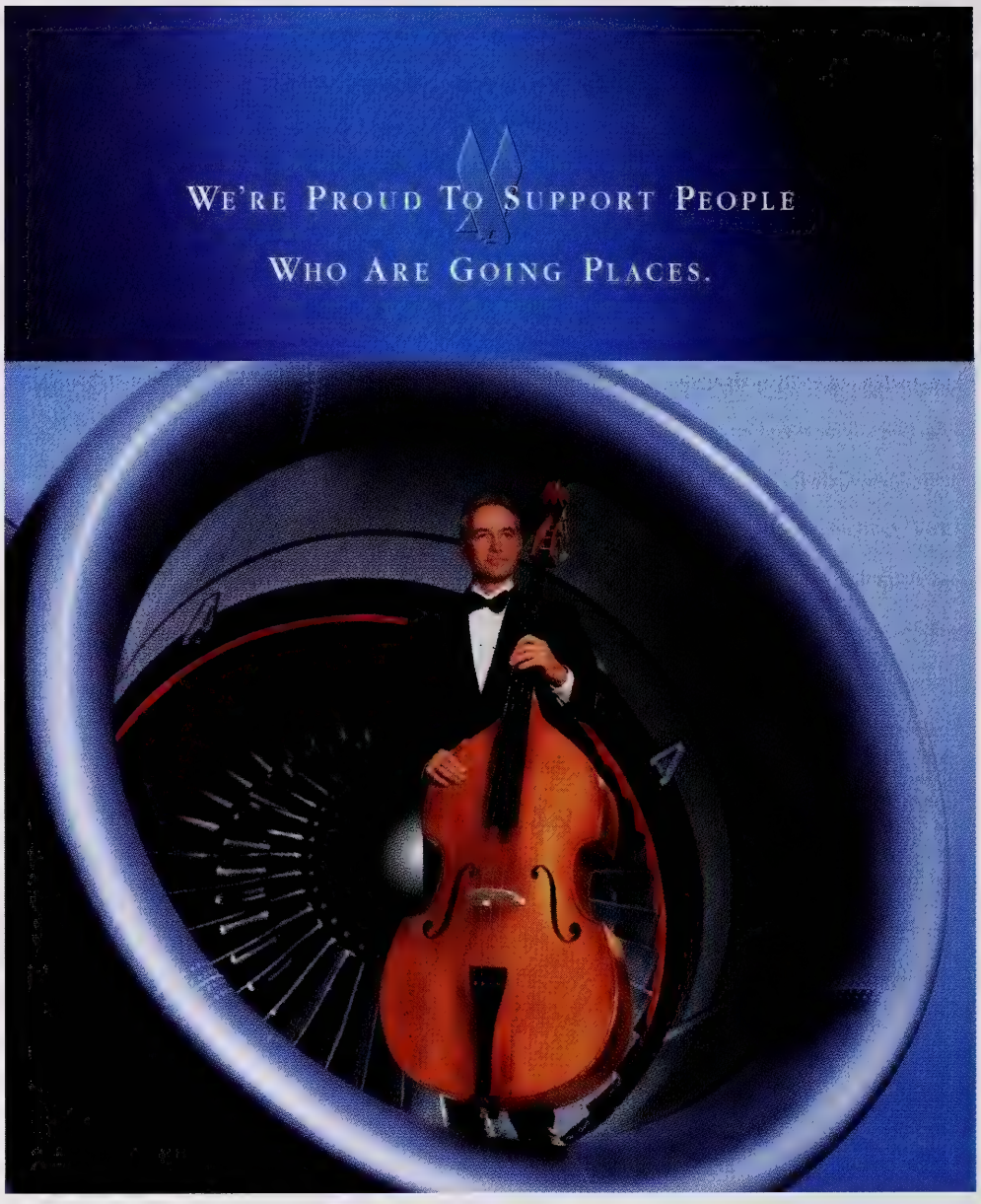
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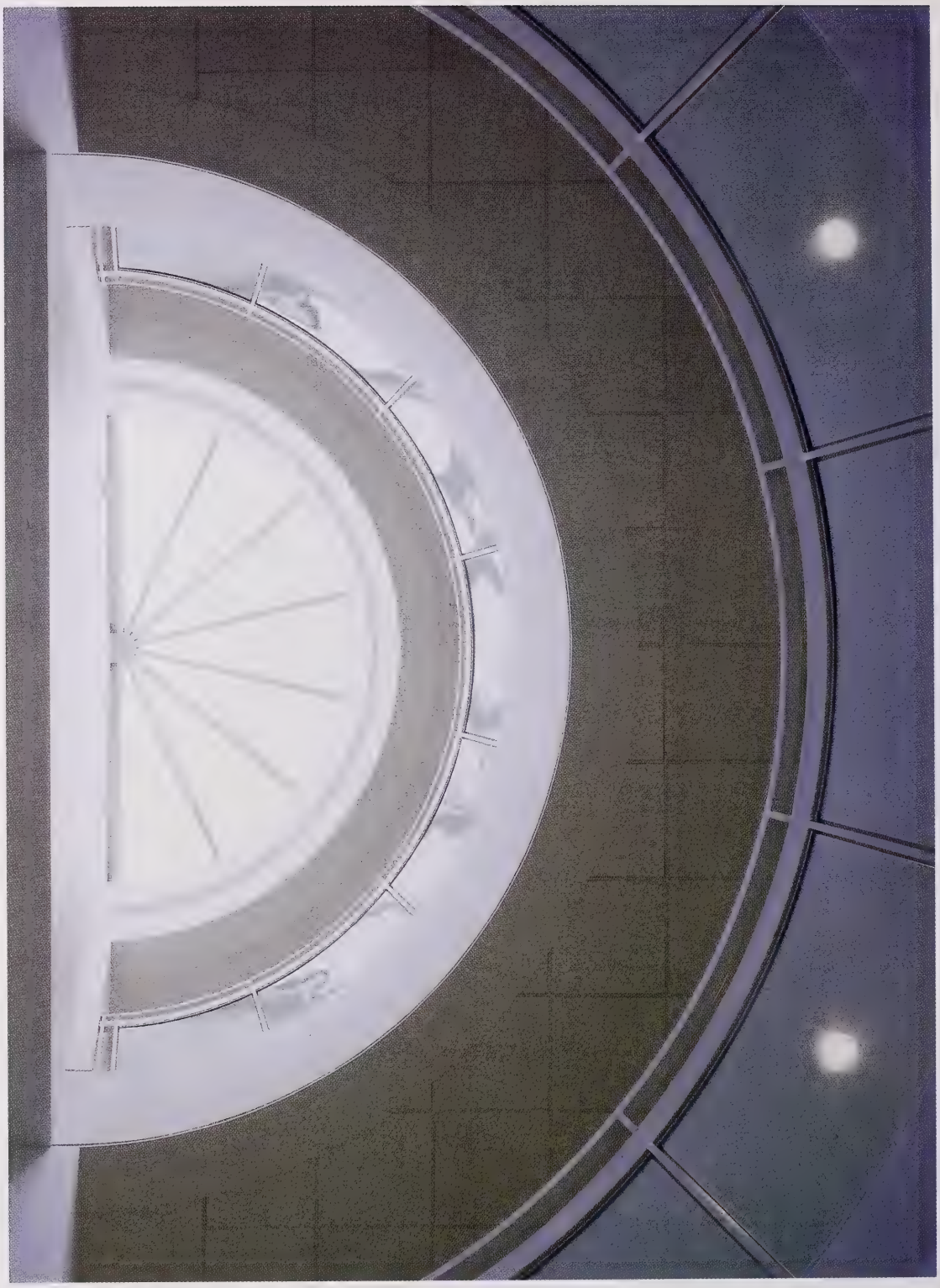
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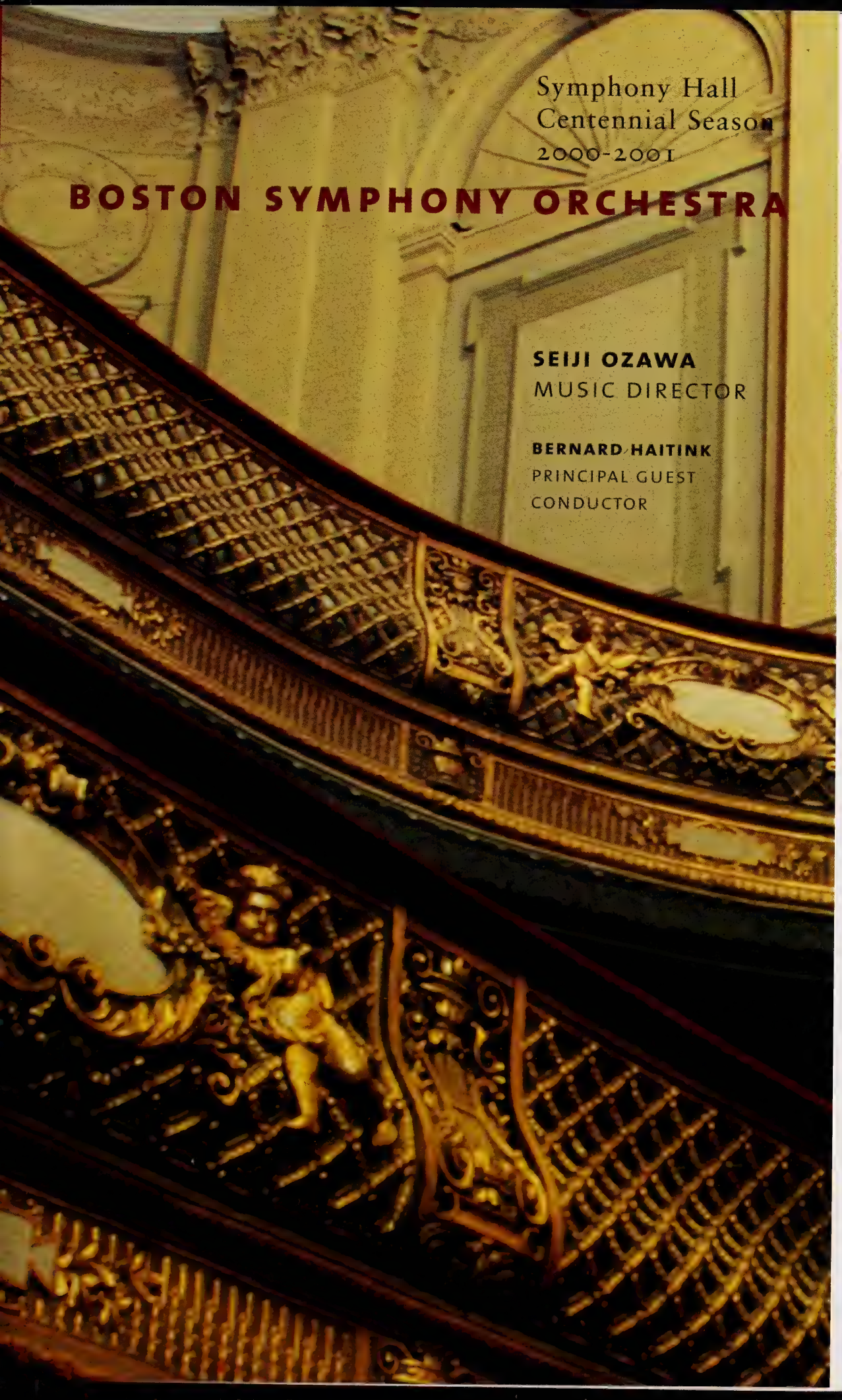
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This week's Pre-Concert Talks are given by Jan Swafford, Tufts University (April 17, 19, 27, 28) and Marc Mandel, BSO Director of Program Publications (April 21, 24).

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House Crew Charles F. Cassell, Jr. • Francis Castillo • Thomas Davenport • John Demick, *Stage Coordinator* • Michael Frazier • Hank Green • Juan Jimenez • William P. Morrill • Mark C. Rawson ♦ **Security** Christopher Bartlett • Matthew Connolly, *Security Supervisor* • Tyrone Tyrell ♦ **Cleaning Crew** Desmond Boland • Clifford Collins • Angelo Flores • Rudolph Lewis • Lindel Milton, *Lead Cleaner* • Dolores Morales

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Marjorie Chebotariov, *Manager of Student Services* • Julie Giattina, *Coordinator* • Brian Wallenmeyer, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Paula Ramsdell, *Project Coordinator* • Emily Smith, *Administrative Assistant*

BSO

Boston Symphony Chamber Players at Jordan Hall, Sunday, April 29, at 3 p.m.

The Boston Symphony Chamber Players conclude their 2000-01 season at Jordan Hall at the New England Conservatory on Sunday, April 29, at 3 p.m. with a program including a new work by Argentine-born American composer Osvaldo Golijov (whose *La Pasión Según San Marcos* was given its United States premiere this past February), Beethoven's String Trio in G, Opus 9, No. 1, and Stravinsky's Suite from *L'Histoire du soldat*. Tickets at $28, $21, and $16 may be purchased through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. On the day of the concert, tickets are available only at the Jordan Hall box office.

Chamber Music Teas at Symphony Hall

Chamber Music Teas offer chamber music performed by members of the Boston Symphony Orchestra this season on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas include tea and coffee, baked refreshments, and an hour-long chamber music performance; doors open at 1:30 p.m. and the concert starts at 2:30 p.m. The final Chamber Music Tea of this season is scheduled for Friday, April 27, when violinist Lucia Lin, violist Cathy Basrak, cellist Owen Young, bass player Todd Seeber, and percussionist J. William Hudgins are joined by pianist Brian Connelly for Henry Cowell's *Set of Five* (1952) for violin, percussion, and piano, and Schubert's Quintet in A for piano and strings, D.667, *Trout*. Tickets are $12. For more information or to order tickets, call (617) 266-1200.

Parking Near Symphony Hall: A Note to Our Patrons

The BSO has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. As a special benefit, guaranteed, pre-paid parking is available to subscribers who attend evening concerts. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season in Symphony Hall. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. For the current Beethoven concerts featuring pianist Alfred Brendel, the pre-concert speakers are Jan Swafford of Tufts University (April 17, 19, 27, 28) and BSO Director of Program Publications Marc Mandel (April 21, 24). For the season's final concerts, Harlow Robinson of Northeastern University will discuss Mahler and Shostakovich (May 1, 4).

BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the BSO's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer



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Mr. & Mrs. Robert Bush, Fox Hill residents

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10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128)

Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

BSO Members in Concert

BSO English horn player Robert Sheena is the featured soloist in Bach's Concerto in A for oboe d'amore with music director Steven Lipsitt leading the Boston Classical Orchestra on Friday, April 20, at 8 p.m. and Sunday, April 22, at 3 p.m. in Boston's Faneuil Hall. Also on the program are Stravinsky's Concerto in D for string orchestra and Mozart's Symphony No. 41, *Jupiter*. Tickets range from $18 to $42, with discounts for students and seniors. For more information call (617) 423-3883.

Founded by BSO percussionist Frank Epstein, Collage New Music concludes its 2000-01 season under music director David Hoose on Sunday, April 22, at 7 p.m. at the C. Walsh Theater, Suffolk University in Boston. The program, featuring soprano Lucy Shelton, includes music of Gunther Schuller, Ben Hackbarth, Andy Vores, Lee Hyla, and Nicholas Maw. Tickets are $15. For more information call (617) 325-5200.

Ronald Knudsen leads the New Philharmonia Orchestra in its final concerts of the season on Saturday, April 28, at 8 p.m. and Sunday, April 29, at 3 p.m. at the Sorenson Center at Babson College in Wellesley. The program includes the world premiere of a new work for violin and orchestra by Yehudi Wyner with soloist Daniel Stepner, and Sibelius's Symphony No. 5. Tickets are $25 and $20, with discounts for students and seniors. For more information call (617) 527-9717.

BSO associate principal flute Elizabeth Ostling will be soloist in the world premiere of *Pavanes and Symmetries*, written for her by Dan Coleman, with the Metamorphosen Chamber Orchestra on Sunday, April 29, at 8 p.m. in Jordan Hall at the New England Conservatory of Music. Also on the program are Strauss's *Metamorphosen* and O'Connor's *American Seasons*. Tickets are $25, $20, and $15, with discounts for students and seniors. To order tickets call (617) 536-2412.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Music Society concludes its 2000-01 season with music of Haydn, Dvořák, and Barber performed by the Muir String Quartet—violinists Peter Zazofsky and Lucia Lin, violist Steven Ansell, and cellist Michael Reynolds—on Sunday, May 6, at 2:30 p.m. at Trinity Episcopal Church on Elm Street in Concord. Tickets are $16 ($8 students and seniors). For more information visit the CCMS website at www.concordchambermusic.org.

With Thanks

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO has also been the beneficiary of project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the "Save America's Treasures" fund and the federal highway department. We are extremely grateful to the Massachusetts congressional delegation, especially Senator Edward M. Kennedy and Congressmen John Joseph Moakley and Michael E. Capuano, and their outstanding staffs in Boston and Washington, for sponsoring legislation supporting the BSO and its mission. If you would like to join us in thanking our state or federal elected officials for their role in furthering the mission of the BSO, or would like information on how you can help support public funding for the arts, please contact Jo Frances Kaplan, Director of Foundation and Government Support, by phone at (617) 638-9462 or via e-mail at jfkaplan@bso.org

SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

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Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

———

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave

Celebrating the Symphony Hall Centennial

More From the Stage...

Symphony Hall is one of the world's most magnificent concert halls—to play in, to look at, and to listen in. One can sit back and look up at the magnificent ceiling, the statuary, and other details, all of it a joy to behold. Another of my great joys in coming to work is the social aspect of my time here, the give and take with my colleagues, and my friendships with so many of them. And in addition to my colleagues, there are the many great soloists and conductors with whom I've worked in my thirty-five years here, all of which has added to the depth of my musical experience.

—Jules Eskin
BSO principal cellist

Some halls can sound very well for the musicians, but in the audience the sound may be dry, meager, or thin. The opposite also can happen—the sound can be dry on stage, but actually quite nice in the audience.

Symphony Hall's acoustic is very enjoyable for both the musicians on stage and the audience. The quality of the softest *pianissimo* is maintained into the farthest corners of the hall. Because of this, the musicians can play with great refinement, without having to force the sound unnaturally. Symphony Hall asks for quality, not quantity.



Rush ticket line at Symphony Hall, probably in the 1930s

In the Concertgebouw in Amsterdam, a sound that seems harsh on stage may still sound round and warm. In Symphony Hall, however, the harshness will still be present. The character of the hall is warm, without predominating over the sound itself: it sustains all of the different colors produced by the musicians. This allows great intimacy between audience and musicians, with a very lively musical outcome.

—Jacques Zoon
BSO principal flute

I will never forget my first impression of Symphony Hall. It was when I came for my BSO audition, and I had been performing at the acoustically terrible Constitution Hall in Washington, D.C., as a member of the Washington National Symphony. I was told to warm up on the Symphony Hall stage on the harp that was there, and when I started to play, I thought that two or three harpists must be playing with me. The sound was so resonant and warm.

—Ann Hobson Pilot
BSO principal harp

Full, satisfying, rich, embracing, holographic, honest, supportive, faithful, intimate, grand, and inviting, Symphony Hall holds you in the palm of its hand and makes you feel as though you can play forever. Long live Symphony Hall!

—Norman Bolter
BSO trombonist

Before joining the BSO, I was a member of the Montreal Symphony Orchestra for many years. I had been there for two or three seasons when we came to play at Symphony Hall during a long American tour. The Place des Arts in Montreal was adequate at best, and

although I had performed in several of the better halls in Europe, the first time I sounded a note in Symphony Hall was genuinely revelatory. We arrived here in the late morning before the concert, and I hung around after rehearsal and practiced on the dimmed, empty stage for a couple of hours in the afternoon. I must have played through all the standard orchestral excerpts, all the Mozart concerti, anything and everything else that came to mind. It was fortunate that I had very little to play on that program, as I had very little lip left for the performance. I had spent a couple of years fighting against a dull and recalcitrant hall, and a couple of weeks playing in hotels and locker rooms; I felt like a man lost in the desert, stumbling upon an oasis. I wouldn't say that the experience made me more than an infinitesimally better player; but when you play in this hall, you hear yourself sounding as good as you possibly could on that particular day, and musicians who are not fortunate enough to play here all year rarely hear themselves at their very best. When you play on this stage, you learn how good you can really sound.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Although most people are aware of the beauty of Symphony Hall's acoustics, what I love best about it is how transparently it allows us to make music: one feels that a soft note always sounds soft, a harsh one harsh, a brilliant one brilliant. The acoustic simply transmits what we do, but neither flatters nor insults what we produce from our instruments. When I played in Montreal, and other places, I would always warm up in the best-sounding space I could find before going out on stage. Here, when I have something big to play, I'll warm up in one of the horrid little closet-like practice rooms downstairs; but I know that when I walk out and play those first notes on the stage, a great wave of relief and pleasure will wash over me, when I hear how beautiful my instrument truly is.

—James Sommerville
BSO principal horn

From Our Audience...

Where can I begin to talk about the joys that the Boston Symphony Orchestra has given me throughout the sixty years I have lived in this wonderful city? As soon as I arrived from Berlin in 1939 at the age of eighteen, having fled the Nazi terror at the last minute, I made every effort to attend as many concerts as I could afford, which in the beginning was very rarely.

Ever since I was young I had regularly attended concerts by the great Berlin Philharmonic Orchestra, but as a Jewish girl I was soon banned from public places, concert halls included. What a joy it was, therefore, to have the privilege to hear this beautiful orchestra play, to hear good music once again. The very first time I entered Symphony Hall I was overwhelmed by the exquisite hall, the nearly perfect acoustics, and by the performance of this world-renowned orchestra. Although I have not been a consistent subscriber, I don't believe that there has been any time since I arrived in Boston that I have not attended some concerts every year.

I recently reconnected with a friend of my youth and we were married five years

CREATIVE PLANS AND STRATEGIES THAT FOCUS ON RETIREMENT PROSPERITY.

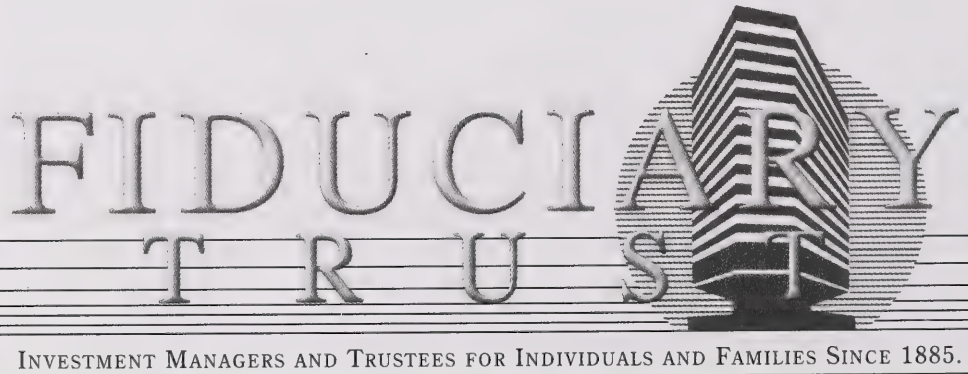
For many successful people, assets accumulating in retirement plans represent a major part of their net worth. These plans may include pension, profit-sharing and 401(k) plans, IRAs and, frequently, nonqualified deferred compensation arrangements. Increasingly, individuals themselves are responsible for the investment, overall management and distribution of these retirement assets.

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Symphony Hall seems to have the characteristics of an exquisite wine—it keeps getting better with age. All other halls pale in comparison. My fondest impression of this place is when I am at the hall very late at night, on stage, practicing with the building completely empty except for me. The hall gives me something every time I play a note. There is no greater gift.

—Timothy Genis
BSO assistant timpanist

Of the halls in which I've played throughout the world, Symphony Hall is unquestionably one of the greatest, with a quality and character all its own. As with any hall, it takes some getting used to, and you need first to get the feel of it—there's something special about all the wood, the balconies, even the seats. It's a glorious place, with a lot of history (though one doesn't think about that while playing). And it has even better sound when there are people in it, which is as it should be. The feel and acoustic of Symphony Hall make it a truly comfortable place in which to play; there's a sheen to the sound, and a warmth that lets you project the sound of your instrument very easily, even to the back of the hall. There's a kind of aura that envelops not only the stage, but extends out into the hall as well.

—Steven Ansell
BSO principal viola

ago. It gave me great pleasure to introduce my very musical French husband (who grew up with the world-famous Gewandhaus Orchestra in Leipzig) to our orchestra. He is as delighted with the concerts as I have been throughout the years. Each time I enter Symphony Hall I still feel the same thrill, as I did the first time. To be able now to share the experience with someone I care about is a double treat. It is my hope that we will be able to enjoy many more performances for years to come.

—Irene Hofstein

As a student in the '30s, we lunched at the little bar on the second balcony, with a sandwich and coffee for 50¢, and stayed for the concert in a rush seat for another 50¢, on Friday afternoons! Then, in 1937, newly married, my husband and I were the lucky recipients of season tickets to the Saturday-night concerts. The scene then was quite different, with many of the audience dressed in formal clothes. But the rewards of the evening were the same.

I think back to the young Lenny Bernstein, fairly dancing on the podium, conducting Stavinsky's *Firebird*; to Koussevitzky himself(!); to Leinsdorf, Munch, and others leading up to our own cherished Ozawa. I remember Myra Hess and her harpsichord—the endless parade of artists of the keyboard, the violin, the cello... Our horizons have been extended, our lives enriched with the constant gifts from Symphony Hall.

—Mrs. Lester Warren

It was an evening I will always remember. My husband and I have been Symphony subscribers for many years, but for the very first time, about two years ago, my husband was detained in a traffic jam on his way home and much to our dismay was unable to get to Symphony. I got to Symphony with an extra ticket and was told at the box office that it was a sold-out concert and that people standing in line were waiting for a returned ticket. The first gal in line needed two seats, but the

Musicians don't just play *in* Symphony Hall; they *play* Symphony Hall, a grand and musical instrument in its own right.

—Lawrence Wolfe
BSO assistant principal bass

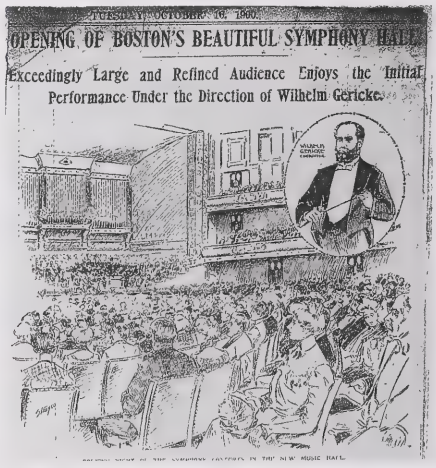
As the BSO's solo English horn player, I frequently find myself playing alone, or nearly alone, within the orchestral setting—for example, the famous "shepherd's call" in the slow movement of Berlioz's *Symphonie fantastique*, or after a cataclysmic climax in a work like Shostakovich's Symphony No. 8. This gives me a unique opportunity to interact with the fabulous acoustic of our hall.

I often try to listen to my sound in a sort of projected, indirect way—that is, I listen to myself as though I were sitting in the balcony observing myself playing. In this way I try to find that otherworldly place that great music actually comes from, to capture the magic of music as it is experienced by the listener; I'm not just playing the English horn, but serving as the composer's "messenger." Because the acoustic of Symphony Hall is so warm and immediately responsive, it's like a guide, judge, and great friend to me.

—Robert Sheena
BSO English horn player

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


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The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

Also available in the home version.



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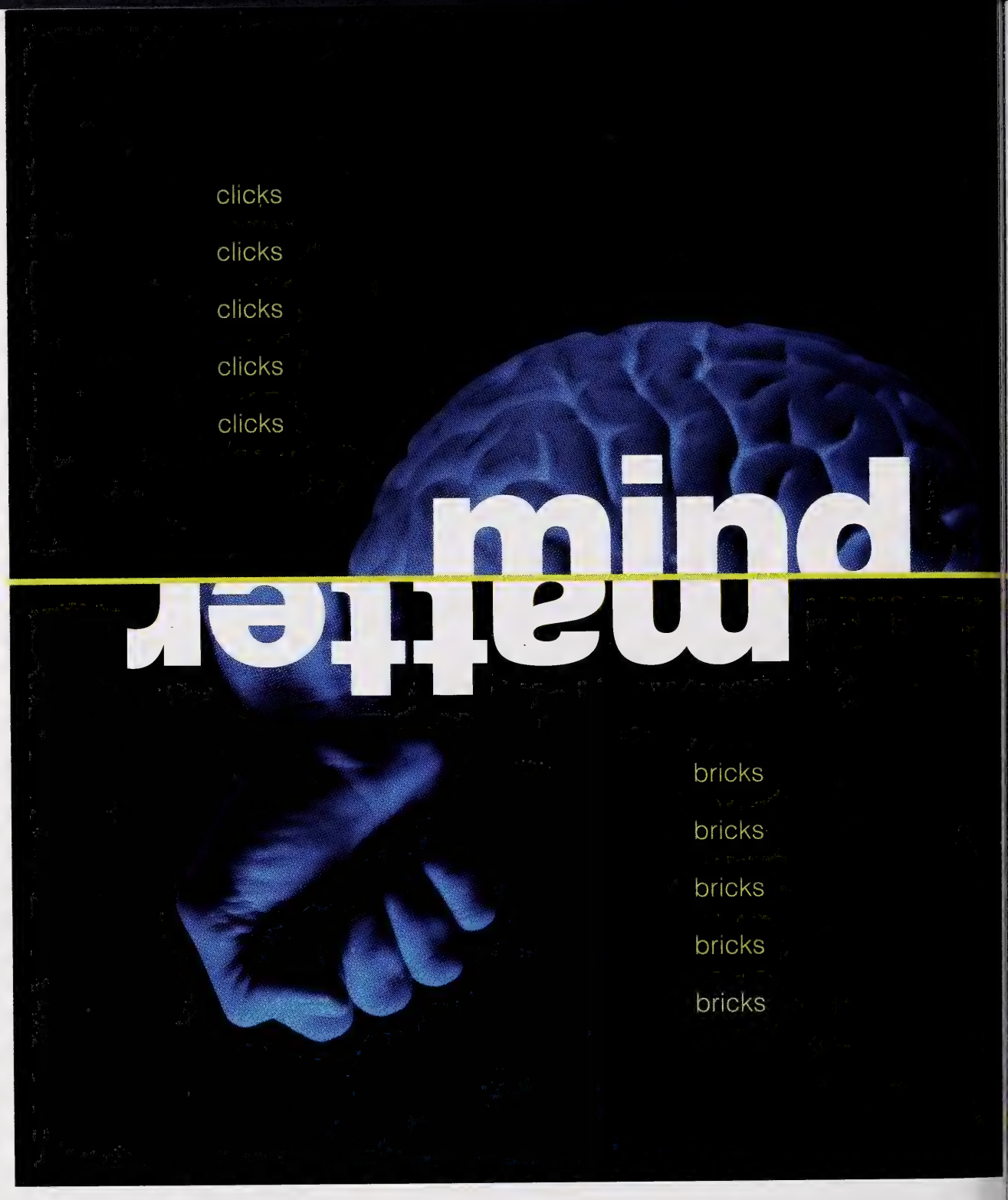
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– Rich Warren, *Chicago Tribune*

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What makes Symphony Hall so terrific is that it's such a resonant place. My instrument, the contrabassoon, isn't the loudest instrument in the world, but here I never have to worry about forcing my sound, so I can concentrate on quality of tone, on subtleties of intonation and response, without ever having to push. Symphony Hall is a great hall; I wouldn't want to play anywhere else.

—Gregg Henegar
BSO contrabassoonist

Though filled with history and tradition, Symphony Hall is much more than a historical landmark—it's a living, breathing space that makes a musician's job easier. Whether playing or listening, I can't think of another hall that gives back so much. It's so enjoyable and rewarding to make music in such a responsive place, to have the sound of our instruments bounce back to us in so glorious a fashion. The creators of this space struck gold; they got it right in every way. It's a real privilege and honor to play within these walls.

—Owen Young
BSO cellist

next gentleman was alone, in Boston for the first time. He was never able to hear the Boston Symphony "live" and practically jumped for joy when I offered him my spare ticket. He enjoyed the concert thoroughly and was so thrilled to have the opportunity, at very long last, to hear the Boston Symphony "live" and view our beautiful hall. He thanked me over and over again, and certainly walked away with a very warm feeling for Boston. I know he will always remember that experience, and so will I.

—Gladys D. Zimmerman

My wife Deborah Cooper and I committed to a life together at Symphony Hall. Shortly after we started dating we recognized our mutual love of music. We jointly subscribed to Symphony and spent a couple of seasons in the intimacy of the second balcony's jump seats. That shared experience proved to me she was the "girl of my dreams."

During our third season we moved to real seats in the center of the second balcony and we became active in the Junior Council (now the BSAV). With Symphony




Tanglewood



THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

representing an important aspect of our lives, I chose the Cabot-Cahners Room to propose to her. So, before one of our last subscription concerts of the year, I made a date to meet her there.

Concerned that I wouldn't get a table, I was the first to arrive at the just-opened doors to the Cabot-Cahners Room. I then sat nervously waiting for her. The table, with four chairs around it, quickly attracted another couple. The man said, "Do you mind if we share the table with you?" "No," I replied, "but I plan to propose to my girlfriend in just a few minutes." They looked at each other, smiled, then looked at me and said, "Good luck." They found another table nearby.

My future bride arrived, I brought her a glass of wine, slipped to one knee, and asked her to marry me.

Sixteen years later, we still enjoy Symphony, sit in the same seats, and always think fondly of the Cabot-Cahners Room.

—H. Paris Burstyn

Our Thursday-evening memories are many: of Ozawa, Davis, Previn, and so many great maestros; of the magic of Mozart, the brilliance of Beethoven, the sounds of Stravinsky, the power of Mahler; the voices of Norman, Battle, von Stade. But nothing compares with the expectation of those evenings after busy days, and the peace and joy that Symphony Hall has brought us. These are evenings when the gods breathe, when beauty visits our mortal world and invites us to listen and feel—for a while.

—Mr. and Mrs. John L. Mahoney

Just a short while ago I moved from New York to Boston. My first transaction? I joined the BSO's Repartee program and decided to "go solo" to experience the

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Boston Symphony Orchestra. After figuring my way around and through the T-stops, I arrived at Symphony Hall wearing typical just-out-of-college garb—black pants, button-down blouse, and light sweater, backpack slung over my shoulders. I was astounded by the lights of Symphony Hall, the long halls, spacious corridors, and surprises around every corner—so many doors and neat, helpful signs pointing me to the shop, coatroom, clean bathrooms, and the Cohen Wing, home of the pre-concert Repartee reception. Finally it was almost showtime. The friendly ushers all pointed the way to my seat in the right balcony, where I sat all night staring at the pure white statues opposite me, aesthetically pleasing and patient. Those statues were my quiet still partners as together we held our breath and closed our eyes, still enough to hear Mahler's Symphony No. 2 and anticipate every note, every bar to come—together.

—Erika Bai Siebels

My father, Dr. Franklin G. Balch, was a personal physician for the Higginsons. (Henry Lee Higginson was the founder of the Boston Symphony Orchestra.) They were obviously very fond of him, as letters from them suggest. One of my very earliest memories was watching a victory parade in 1918 or '19 from a window in their Commonwealth Avenue house.



Architect's rendering of Symphony Hall

My very first Symphony concert was when Mr. Higginson gave my father his Saturday-evening seat and I was allowed to go with him. My next memory is of hurrying over on Friday from the Winsor School for a rush seat. Later I went often with my mother-in-law from Worcester in her front-row, second-balcony seats—wonderful! Next was when my husband and I were lucky enough to get seats for the Cambridge Memorial Hall series. Now, after long years with my friend, Mrs. Charles A. Janeway, and then my husband, I am still going at 90 in my second-balcony Friday-afternoon seats, and appreciate the new elevator on the left side!

This accounts for some eighty years of BSO attendance! Not many can match that.

—Cornelia B. Wheeler

I started going to the Friday-afternoon concerts when I was eleven; my mother would call in to school that I was sick. The school finally noticed the pattern, and I had a shortened school day after Ma explained. There was a little old blue-haired lady in the seat in front of me who lived in Longwood Towers; she always wore a fur stole and a hat to match, which she'd remove so I could see better, though she was so short I didn't have any problem! She could stomp her feet as well as the rest of them, though—I loved hearing the foot-stomping as a form of applause, especially when the audience was full of genteel elderly ladies. I'm proud to say I've been a regular on Fridays for thirty-eight years—I take my mother now, instead of the other way around!

—Joanie V. Ingraham

Tanglewood 2001

The 2001 Tanglewood season will be Seiji Ozawa's last full Tanglewood season as the BSO's music director prior to his assuming the music directorship of the Vienna State Opera in September 2002; he will conduct only a limited number of Tanglewood concerts in 2002. Mr. Ozawa opens the BSO's 2001 Tanglewood season on Friday, July 6, with special guest Mstislav Rostropovich as soloist in Strauss's *Don Quixote*. Mr. Ozawa will lead six BSO concerts this summer, also to include performances with Yo-Yo Ma, Peter Serkin, and Yefim Bronfman, and a concert performance of Strauss's *Salome* featuring soprano Deborah Voigt singing her first-ever Salome, tenor Siegfried Jerusalem as Herod, and baritone Falk Struckmann as John the Baptist. In addition, Mr. Ozawa will participate in the annual Tanglewood on Parade concert and lead the Fellows of the Tanglewood Music Center in a fully-staged production of Ravel's *L'Heure espagnole*, the latter as part of a TMC double bill also to include a concert performance of Ravel's *L'Enfant et les sortilèges* with Robert Spano conducting.



Deborah Voigt



Yo-Yo Ma

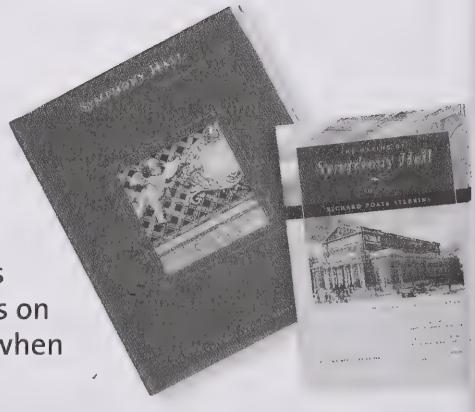
Tanglewood's programming for 2001 marks the fiftieth-anniversary of the deaths of two 20th-century musical giants—longtime BSO music director and Tanglewood founder Serge Koussevitzky, to be represented by works championed or commissioned by him; and composer Arnold Schoenberg. In all, the BSO will give twenty concerts throughout the summer, with such internationally acclaimed guest artists as

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Centennial Season

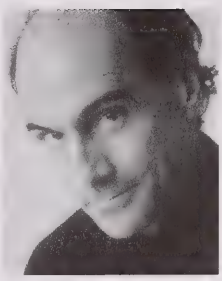
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Call (617)-638-9383 or visit *www.bso.org*. Or visit the Symphony Shop: Tues-Fri 11am-4pm; Sat noon-6pm; and from one hour before concert time through intermission.



James Taylor

Emanuel Ax, Joshua Bell, Van Cliburn, Matthias Goerne, Richard Goode, Yo-Yo Ma, Itzhak Perlman, Dame Kiri Te Kanawa, Dawn Upshaw, and Frank Peter Zimmermann.



Dame Kiri Te Kanawa

BSO principal guest conductor Bernard Haitink will make his first Tanglewood appearances since 1996. Other guest conductors will include Roberto Abbado, James Conlon, Andrew Davis, Rafael Frühbeck de Burgos, André Previn, David Robertson, and Robert Spano. Visiting ensembles include the Pittsburgh Symphony Orchestra under Mariss Jansons, the Orchestra of St. Luke's under Donald Runnicles, and the Israel Philharmonic under Zubin Mehta.



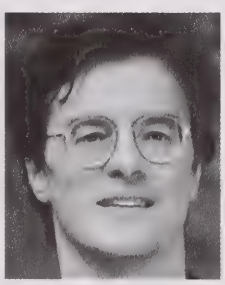
Pamela Frank

Keith Lockhart and John Williams will lead special programs with the Boston Pops, and also share the Tanglewood on Parade podium with Seiji Ozawa and André Previn. Minnesota Public Radio's *A Prairie Home Companion*, with host Garrison Keillor, will broadcast live from the Koussevitzky Music Shed for the second consecutive year, and James Taylor will return to highlight Tanglewood's July Fourth celebration.



Rafael Frühbeck de Burgos

Tanglewood's 2001 Ozawa Hall schedule includes solo recitals by pianists Yefim Bronfman, Peter Serkin, and Mitsuko Uchida; two concerts featuring soprano Dawn Upshaw; the Boston Symphony Chamber Players; the world premiere with Yo-Yo Ma, Emanuel Ax, Pamela Frank, and Denyce Graves of Richard Danielpour's *Portraits* on text by Maya Angelou; the Emerson String Quartet with Yefim Bronfman; baritone Matthias Goerne singing Schubert's *Die schöne Müllerin*; a program of Gregorian Chant and *a cappella* music from the Americas featuring the vocal group Chanticleer; and an evening of jazz with André Previn and bass player David Finck.



Peter Serkin



Van Cliburn

In the two weeks leading up to the opening Boston Symphony concert, Tanglewood will present a fully-staged Boston Early Music Festival production of Lully's opera *Thésée*, a Boston Early Music Festival program of Rameau and Clérambault, two concerts by the Juilliard String Quartet, and chamber programs featuring music of Schoenberg and Haydn with Peter Serkin and other guest artists. The season also includes concerts by the talented young musicians of the Tanglewood Music Center, as well as Jazz at Tanglewood throughout Labor Day weekend and the annual Festival of Contemporary Music. For a brochure with complete program and ticket information, call (617) 638-9470. For more information call (617) 266-1492 or visit the BSO website at www.bso.org.

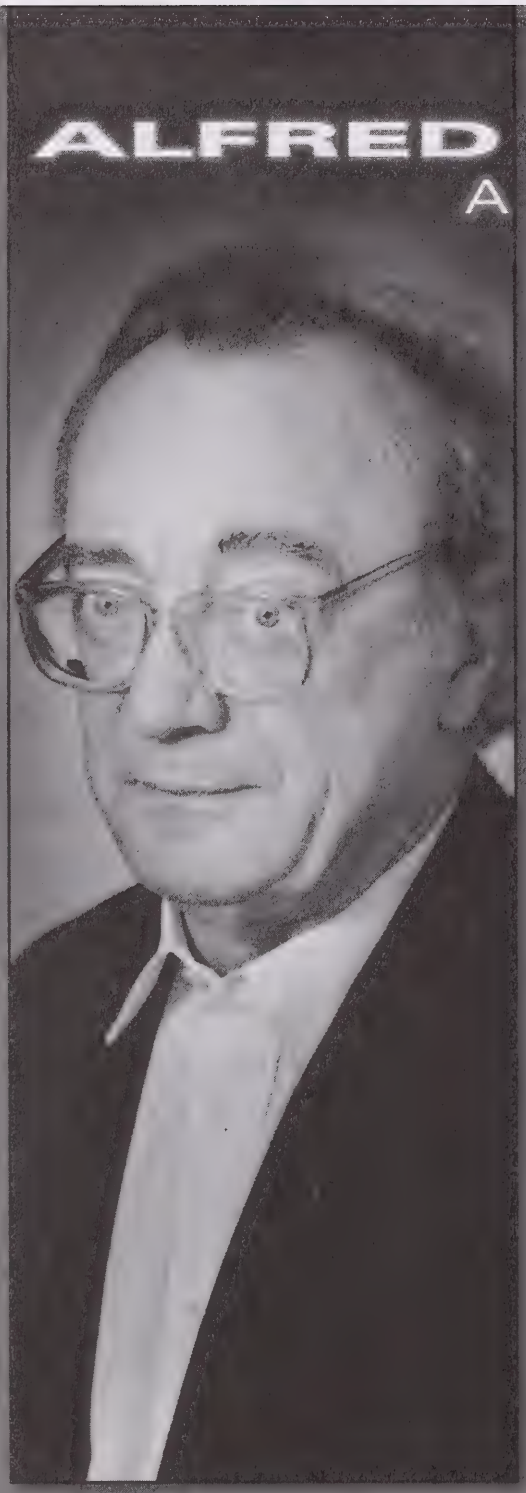


Robert Abbado



Dawn Upshaw

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twentieth Season, 2000-2001
SYMPHONY HALL CENTENNIAL SEASON

Tuesday, April 17, at 8
Thursday, April 19, at 8

SEIJI OZAWA conducting

ALL-BEETHOVEN PROGRAM

Overture to *The Creatures of Prometheus*, Opus 43

Piano Concerto No. 1 in C, Opus 15

Allegro con brio
Largo
Rondo: Allegro scherzando

ALFRED BRENDEL

INTERMISSION

Piano Concerto No. 3 in C minor, Opus 37

Allegro con brio
Largo
Rondo: Allegro

Mr. BRENDEL

These concerts will end about 9:55.

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Baldwin piano

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One Hundred and Twentieth Season, 2000-2001



Saturday, April 21, at 8

SEIJI OZAWA conducting

Because of an injury to his arm, pianist Alfred Brendel has regrettably had to withdraw from this concert. We are fortunate that Robert Levin—who was reached just in time for this morning's rehearsal—has graciously agreed to perform Beethoven's Piano Concerto No. 4 on this program, which will conclude with Beethoven's Symphony No. 5.

In addition, the concert will open with Bach's Air on a G string, being performed in memory of the conductor Giuseppe Sinopoli (1946-2001), who appeared as a guest conductor with the BSO several times between 1985 and 1992, and who died suddenly last night in Berlin.

Please note the following revised program:

BACH — Air on a G string
Performed in memory of Giuseppe Sinopoli

BEETHOVEN — *Coriolan* Overture, Opus 62
Program note begins on page 33.

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace
ROBERT LEVIN

Program note begins on page 51.
A biography of Mr. Levin appears on the opposite side of this insert.

INTERMISSION

BEETHOVEN — Symphony No. 5 in C minor, Opus 67
Allegro con brio
Andante con moto
Allegro—
Allegro

Robert Levin plays the Steinway piano.

ROBERT LEVIN

Pianist Robert Levin has been heard throughout the United States, Europe, Australia, and in Asia. He has been piano soloist with conductors including Bernard Haitink, Sir Neville Marriner, and Sir Simon Rattle. On fortepiano, Mr. Levin has appeared with Christopher Hogwood, Nicholas McGegan, Sir Roger Norrington, and Sir John Eliot Gardiner. Mr. Levin is renowned for his restoration of the Classical-period practice of improvised embellishments and cadenzas; his Mozart and Beethoven performances have been hailed for their mastery of the Classical musical language. In addition to his performing activities, Mr. Levin is a recognized theorist and Mozart scholar, and the author of a number of articles and essays on Mozart. His completions of Mozart fragments have been published by Bärenreiter, Breitkopf & Härtel, Hänssler, and Peters, and have been recorded and performed throughout the world. With Cliff Eisen, he is currently preparing a new edition of the Mozart piano concertos, to be published by Breitkopf & Härtel. Mr. Levin has recorded extensively for such labels as DG, Archiv, CRI, Deutsche Grammophon, Nonesuch, Philips, and Sony Classical. He is currently Dwight P. Robinson, Jr., Professor of the Humanities at Harvard University. Mr. Levin made his Boston Symphony Orchestra debut at Tanglewood in July 1969 and has appeared with the orchestra numerous times since then, most recently in November 1995 as soloist in Mozart's Piano Concerto No. 22 in E-flat, K.482, under the direction of Bernard Haitink.

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, *Music Director*
One Hundred and Twentieth Season, 2000-2001

Tuesday, April 24, at 8

SEIJI OZAWA conducting

Because of an injury to his arm, pianist Alfred Brendel unfortunately had to withdraw from this past Saturday's concert, and also from tonight's. We are fortunate that Robert Levin was able to take Mr. Brendel's place Saturday on extremely short notice, arriving at Symphony Hall just in time for that morning's rehearsal. Mr. Levin played Beethoven's Fourth Concerto Saturday night as part of a revised program; tonight he will play both the Second and Fourth concertos, thereby keeping the originally scheduled program intact. Please note, also, that Mr. Levin will improvise his cadenzas in both concertos.

Robert Levin



Pianist Robert Levin has been heard throughout the United States, Europe, Australia, and in Asia. He has performed with the orchestras of Berlin, Boston, Chicago, Los Angeles, Melbourne, Minnesota, Montreal, Utah, and Vienna on the Steinway with conductors Bernard Haitink, Sir Neville Marriner, Sir Simon Rattle, and Joseph Silverstein. On fortepiano he has appeared with the Academy of Ancient Music, the London Classical Players, the English Baroque Soloists, the Orchestra of the Age of Enlightenment, and the Orchestre Révolutionnaire et Romantique with conductors Christopher Hogwood, Sir Roger Norrington, Sir John Eliot Gardiner, and Sir Charles Mackerras. Renowned for his improvised embellishments and cadenzas in Classical-period repertoire, Mr. Levin has made recordings for DG Archiv, CRI, Decca/London, Deutsche Grammophon, ECM, Nonesuch, Philips, and Sony Classical. This year Decca/London released the eighth disc in his complete Mozart concerto cycle with Christopher Hogwood and the Academy of Ancient Music. Other recent recordings include a Beethoven concerto cycle for DG Archiv with John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique (including the world premiere recording of Beethoven's arrangement of the Fourth Concerto for piano and string quintet together with his arrangement of the Second Symphony for piano trio); and the complete Bach harpsichord concertos with Helmuth Rilling, the six English Suites (on piano), and both books of the *Well-tempered Clavier* (on five keyboard instruments) as part of Hänssler's 172-CD Edition Bachakademie. Mr. Levin's active career as a chamber musician includes long associations with the violist Kim Kashkashian and the New York Philomusica. In addition to his performing activities, Robert Levin is a noted theorist and Mozart scholar, the author of a number of articles and essays on Mozart, and a member of the Zentralinstitut für Mozartforschung. His completions of Mozart fragments have been published by Bärenreiter, Breitkopf & Härtel, Hänssler, and Peters, and have been recorded and performed throughout the world. He is president of the International Johann Sebastian Bach Competition (Leipzig, Germany), a member of the American Academy of Arts and Sciences, and Dwight P. Robinson, Jr., Professor of the Humanities at Harvard University. Mr. Levin made his Boston Symphony Orchestra debut at Tanglewood in July 1969 and has appeared with the orchestra numerous times since then, most recently for subscription performances in November 1995 as soloist in Mozart's Piano Concerto No. 22 in E-flat, K.482, under the direction of Bernard Haitink.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twentieth Season, 2000-2001
SYMPHONY HALL CENTENNIAL SEASON



Saturday, April 21, at 8
Tuesday, April 24, at 8

SEIJI OZAWA conducting

ALL-BEETHOVEN PROGRAM

Coriolan Overture, Opus 62

Piano Concerto No. 2 in B-flat, Opus 19
Allegro con brio
Adagio
Rondo: Molto allegro

ALFRED BRENDEL

INTERMISSION

Piano Concerto No. 4 in G, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace

Mr. BRENDEL

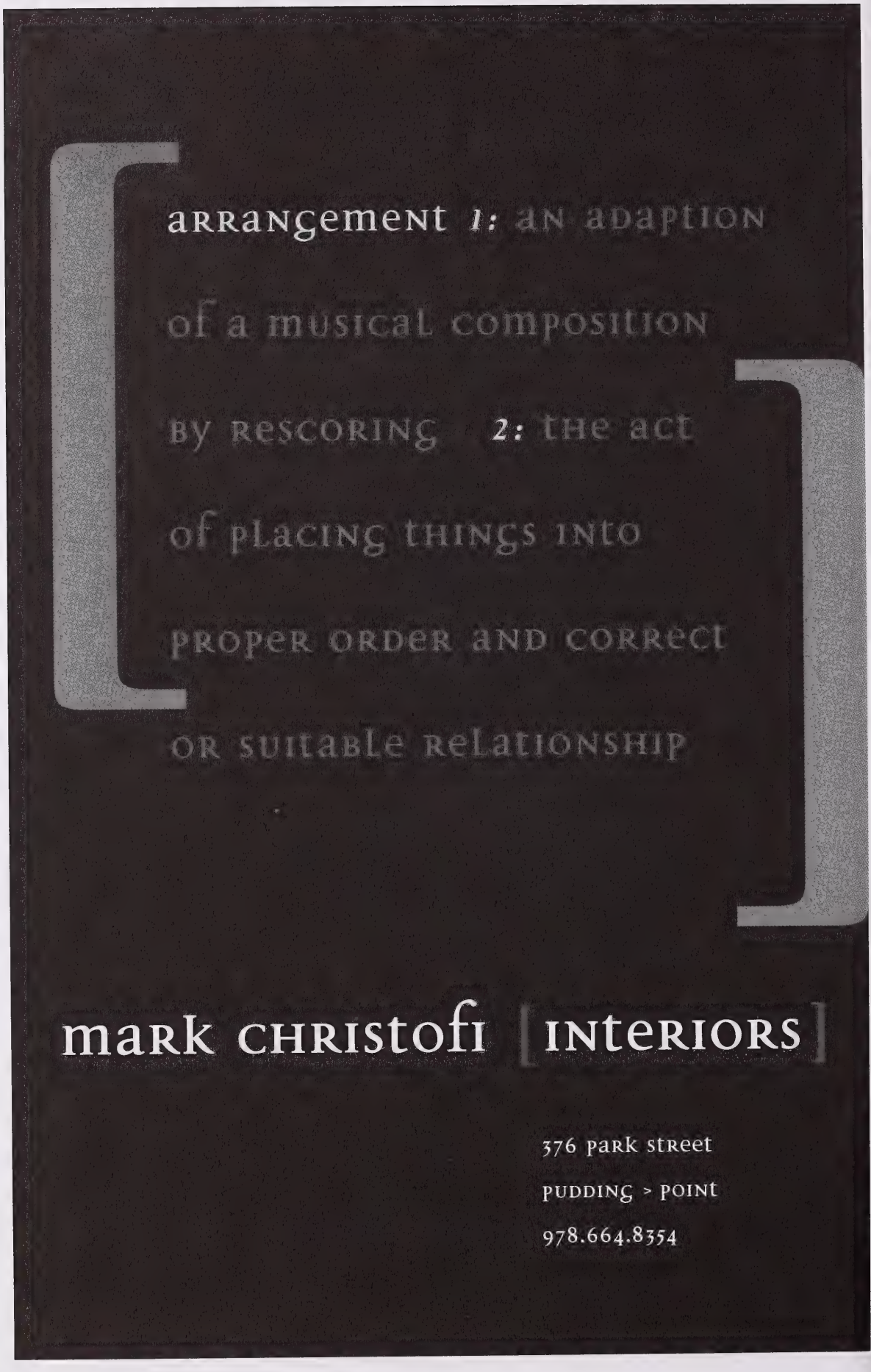
These concerts will end about 9:45.

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Baldwin piano

Alfred Brendel plays the Steinway piano.

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Consecration of the House Overture, Opus 124

Symphony No. 8 in F, Opus 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

INTERMISSION

Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

ALFRED BRENDEL

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These concerts will end about 10.

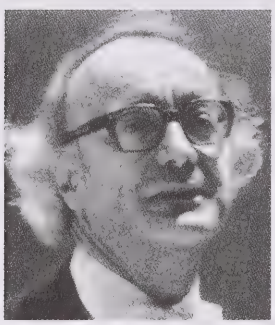
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Alfred Brendel



Alfred Brendel is renowned for his ability to convey the emotional and intellectual development of the music he performs. This spring Mr. Brendel returns to North America for recitals in New York, Washington, D.C., Chicago, Atlanta, Montreal, Ottawa, and Princeton. The 2000-2001 season also sees his annual return to Carnegie Hall. Mr. Brendel performs regularly with all of the leading orchestras and conductors and has presented recitals in the major centers of Europe, Great Britain, Japan, and in annual tours of North America. In recent seasons he has performed with, among others, the Chicago Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the Berlin Philharmonic under Claudio Abbado, and the Vienna Philharmonic with Sir Simon Rattle. Recent engagements have also included performances at the New Jersey Performing Arts Center in Newark and Lieder recitals with Matthias Goerne at Carnegie Hall, in Toronto, and in Princeton. In 1983 he became the first pianist since Artur Schnabel to play all thirty-two Beethoven sonatas at Carnegie Hall. Currently an exclusive Philips Classics artist, Mr. Brendel is the first pianist to have recorded all of Beethoven's piano works and one of the few to have recorded all of the Mozart piano concertos. His discography includes "The Art of Alfred Brendel," a deluxe limited edition collection featuring music of Beethoven, Brahms, Haydn, Liszt, Mozart, Schubert, and Schumann. Recent recordings include the five Beethoven piano concertos with Sir Simon Rattle and the Vienna Philharmonic (Mr. Brendel's fourth recording of the complete cycle, being preceded most recently by his cycle with James Levine and the Chicago Symphony); Mozart's D minor and C minor piano concertos, K.466 and 491, with Sir Charles Mackerras and the Scottish Chamber Orchestra, and a disc of Mozart sonatas. His recordings have earned the Grand Prix du Disque, the Japan Record Academy Award, *Gramophone*'s "Critics' Choice," the Grand Prix de l'Académie du disque français, the Edison Prize, the British Music Trades Association Prize, and many others. Known for his curiosity and expertise in the fields of literature, language, art, architecture, and film, Mr. Brendel has had two collections of articles and lectures published (*Meditations on Music* and *Musical Thoughts and Afterthoughts*) as well as a collection of essays (*Music Sounded Out* from Farrar Straus Giroux) and several volumes of poetry. During the 1998-99 season he read his own works of poetry from his collection *One Finger Too Many* (Random House). Born in Austria to parents of no particular musical bent, Alfred Brendel spent his childhood traveling throughout Yugoslavia and Austria. His father, who worked at various stages in his life as an architectural engineer, businessman, and cinema director, also ran a resort hotel for a while on the Adriatic. Mr. Brendel began piano lessons at the age of six and attended the Graz Conservatory; he also showed talent in painting and composition. Concurrent with his recital debut at the age of seventeen, an art gallery near the concert hall mounted a one-man show of his watercolors. Thereafter, he discontinued formal piano studies, preferring instead to attend occasional master classes, especially those by Edwin Fischer. Mr. Brendel regards his untraditional musical background as something of an advantage. "Many times a teacher can be too influential," he feels. "Being self-taught, I learned to distrust anything I hadn't figured out myself." Although Mr. Brendel's interests did not focus on music alone, a prize at the prestigious Busoni Piano Competition launched his concert career. Alfred Brendel is the recipient of honorary doctorates from Oxford, London, Sussex, and Yale universities and has the rare distinction of being named an honorary member of the Vienna Philharmonic. He was appointed an honorary Knight Commander of the British Empire by Queen Elizabeth II in 1989 for his "outstanding services to music in Britain," where he has made his home since 1972. Mr. Brendel made his first appearances with the BSO in subscription concerts in February 1979 performing Mozart's Piano Concerto No. 9 in E-flat, K.271; he has since returned several times to perform concertos of Mozart and Beethoven. His most recent subscription appearances were in April 1990. His most recent appearances were at Tanglewood in July 1992, when he performed Beethoven's piano concertos 1, 2, 3, and 5 with the BSO and the Fourth Concerto with the Tanglewood Music Center Orchestra.

Beethoven's Piano Concertos and the BSO

Surprising as it may seem, these concerts featuring pianist Alfred Brendel with Seiji Ozawa and the Boston Symphony Orchestra mark what is only the second time the BSO has performed all five Beethoven piano concertos in the course of a single series of concerts. The sole previous occasion was in April 1970, when Rudolf Serkin was soloist in the piano concertos and Choral Fantasy with guest conductor Max Rudolf as part of a week-long Beethoven festival during the composer's bicentennial year. When Serkin performed and recorded the concertos and Choral Fantasy with Seiji Ozawa and the BSO in the early 1980s, this took place over the course of several seasons. More recently, Alfred Brendel performed all but the Fourth Concerto with Seiji Ozawa and the BSO in two Tanglewood concerts in July 1992, filling out the cycle by performing the Fourth with Ozawa and the Tanglewood Music Center Orchestra. His performances this season bring his first appearances with the BSO since those Tanglewood concerts in 1992.

Alfred Brendel has recorded the Beethoven piano concertos four times in the course of his career, most recently with Sir Simon Rattle leading the Vienna Philharmonic, and with James Levine leading the Chicago Symphony. Other Boston Symphony recordings of the Beethoven piano concertos featured Sviatoslav Richter under Charles Munch in the First (recorded November 1960), and Arthur Rubinstein in the complete cycle of five as recorded under Erich Leinsdorf in the mid-1960s, though Rubinstein performed only the Third, Fourth, and *Emperor* with the BSO in concert, the First and Second being played only in the recording sessions.

The Boston Symphony Orchestra's first performance of Beethoven's Piano Concerto No. 1 was in December 1895, a single performance in Cambridge with soloist Marie Geselschap under Emil Paur's direction. Over the years, some of the noteworthy soloists in subsequent BSO performances have also included Leonard Bernstein (doubling also as conductor), Ania Dorfman, Sviatoslav Richter, Claude Frank, Jerome Lowenthal, Christoph Eschenbach (also doubling as conductor), Emanuel Ax, Malcolm Frager, Rudolf Firkušný, Maria Tipo, Radu Lupu, Richard Goode, André Watts (the BSO's most recent Tanglewood performance, on August 28, 1999, under Alan Gilbert), and Murray Perahia (the most recent subscription performances, in February 2000, with Bernard Haitink conducting).

The BSO first performed Beethoven's Second Piano Concerto only in February 1948, a single performance in Providence with soloist Bruce Simonds and Richard Burgin conducting. Soloists in subsequent BSO performances have also included Grant Johannesen, Theodore Lettvin, Claude Frank, Jerome Lowenthal, Vladimir Ashkenazy, Christoph Eschenbach, André Watts, Emanuel Ax (including the most recent Tanglewood performance, on August 17, 1997, under Kent Nagano), Peter Serkin, Richard Goode, Christian Zacharias, Leif Ove Andsnes, and Andreas Haefliger (the most recent subscription performances, in January 1999, under Robert Spano).

Mrs. H.H.A. Beach was soloist in the first BSO performance of Beethoven's Piano Concerto No. 3, with Wilhelm Gericke conducting in April 1888. Some of the noteworthy soloists in subsequent BSO performances have also included Ferruccio Busoni, Alfred Cortot, Artur Schnabel, Harold Bauer, Myra Hess, Byron Janis, Claudio Arrau, Clara Haskil, Rudolf Firkušný, Leon Fleisher, Grant Johannesen, Arthur Rubinstein, Eugene Istomin, Theodore Lettvin, Vladimir Ashkenazy, Garrick Ohlsson, Malcolm Frager, Alexis Weissenberg, Emanuel Ax, Mitsuko Uchida, Radu Lupu, and André Watts (the most recent subscription performances, in January 1995, under James Conlon). The BSO's most recent Tanglewood performance was Alfred Brendel's with Ozawa, on July 17, 1992.

George W. Sumner was soloist in the first BSO performances of the Fourth Con-

certo, with Georg Henschel conducting in December 1881, in the orchestra's first season. Some of the noteworthy soloists in subsequent performances have included Rafael Joseffy, Ferruccio Busoni, Ernst von Dohnányi, Josef Hofmann, Harold Bauer, Arthur Rubinstein, Artur Schnabel, Myra Hess, Claudio Arrau, Aldo Ciccolini, Eugene Istomin, Leon Fleisher, Malcolm Frager, André Watts (including the most recent Tanglewood performance, on August 11, 2000, under Hans Graf), Gina Bachauer, Alexis Weissenberg, Vladimir Ashkenazy, Murray Perahia, Peter Serkin, Horacio Gutiérrez, Krystian Zimerman, Emanuel Ax, Maurizio Pollini, Richard Goode, Maria Tipo, Christian Zacharias, and András Schiff (the most recent subscription performances, in April 1999, under Bernard Haitink).

Carl Baermann was soloist in the BSO's first performances of the *Emperor* Concerto, under Georg Henschel in January 1882, in the orchestra's first season. Some noteworthy soloists in later performances have included Eugen D'Albert, Ignace Paderewski, Ferruccio Busoni, Harold Bauer, Josef Hofmann, Alfred Cortot, Walter Gieseking, Josef Hofmann, Egon Petri, Leonard Shure, Jesús María Sanromá, Alexander Borovsky, Jacob Lateiner, Clifford Curzon, Claudio Arrau, Robert Casadesus, Eugene Istomin, Arthur Rubinstein, Van Cliburn, Grant Johannesen, Vladimir Ashkenazy, Rudolf Firkušný, Jerome Lowenthal, Philippe Entremont, Christoph Eschenbach, André-Michel Schub, Alexis Weissenberg, Emanuel Ax, André Watts, Murray Perahia, Russell Sherman, Krystian Zimerman, Dubravka Tomsic, Árcadi Volodos, Radu Lupu (the most recent subscription performances, in January 1998 under Sir Simon Rattle), Horacio Gutiérrez, and Garrick Ohlsson (the most recent Tanglewood performance, on July 9, 2000, under Roberto Abbado).



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Overture to "The Creatures of Prometheus," Opus 43

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his music for the ballet Die Geschöpfe des Prometheus *(*The Creatures of Prometheus*) in 1800 and early 1801; the ballet had its first performance on March 28, 1801, at the Burgtheater in Vienna, to such success that it was repeated more than twenty times. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*



Except for a youthful attempt ten years earlier in Bonn, Beethoven's music for *The Creatures of Prometheus* was the first theatrical score he composed. It is not entirely clear why the Milanese dancer and ballet designer Salvatore Vigano asked Beethoven to provide the music for his new ballet, which was planned as a tribute to Maria Theresa, second wife to the Emperor Franz of Austria. But the fact that Beethoven's instantly popular Septet in E-flat, Opus 20—introduced at a concert Beethoven gave for his own benefit at the Vienna Burgtheater on April 2, 1800—was dedicated to the Empress may provide the connection. By this time the thirty-year-old Beethoven had made himself a name as a composer of piano and chamber music, but his only significant orchestral scores were the First Symphony and two piano concertos; the symphony and one of the concertos (we don't know which) were introduced to the Viennese public on the same concert as the Septet. The chance to compose for the theater marked a singular opportunity for the young composer, and he gave the commission a high priority, providing an overture, an introduction, and sixteen musical numbers.

Although the ballet's popularity was such that it was performed sixteen times in 1801 and thirteen times the following season, all that has come down to us besides Beethoven's music is a description of the story line, as given in a biography of Vigano by Carlo Ritorni and also in Thayer's classic biography of the composer:

> The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore



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and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.

Beethoven's overture is comparatively lightweight, given the nature of the subject matter and especially judging by the standards of his later, more frequently played overtures to *Coriolan* and *Egmont*. But the opening measures, with their swift strokes beginning as it were *in medias res* harmonically and so immediately commanding the attention, are a perfect foil to the woodwind melody that follows. Those opening chords may also be heard to anticipate the chordal—though not harmonic—framework for the perpetual-motion Allegro theme to follow, and the initial woodwind melody likewise prepares the second theme of the Allegro. All in all, the five-minute overture makes a perfect curtain-raiser for an evening's entertainment, even providing a touch of drama when the main theme's return is clouded by C minor before reverting to the predominant major-mode brightness of the whole.

—Marc Mandel

"Coriolan" Overture, Opus 62

Beethoven composed the Coriolan *Overture early in 1807, and the work was first performed in two different concerts in March of that year. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Beethoven knew and admired the works of Shakespeare in the prose translation of Eschenburg. The composer's *Coriolan* Overture was not inspired by the Bard's *Coriolanus*, however, but rather by a much less elevated source, a play by Heinrich von Collin which had enjoyed a brief vogue in Vienna during the years from 1802 to 1805 as a vehicle for the actor Lange. Originally the play was performed with secondhand music, adapted by Abbé Stadler from Mozart's *Idomeneo*. Beethoven apparently admired the somewhat hackneyed poetic tragedy for the ideals of classical virtue embodied therein (and the author was, in any case, a friend of his, and an influential one at that, since he served as Court Secretary). Following two performances of the overture in March 1807, almost immediately after its completion, the Imperial Theater (the Burgtheater) in Vienna mounted a single performance of the play, preceded by Beethoven's overture, on April 24, probably at the suggestion of Beethoven's friend Prince Lobkowitz, who was a director of the theater. The combination of music with drama seems to have been no improvement over the music alone; the play has apparently never been performed since.



A photo of Beethoven's birthplace in Bonn, c.1904

Beethoven's overture, on the other hand, recognized from the first as "full of fire and power," is one of his most admired short orchestral works, a probing essay

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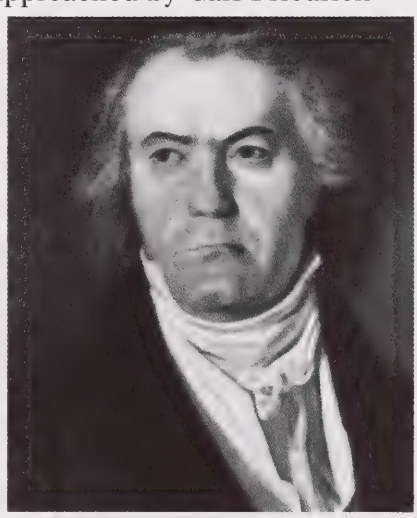
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in musical drama. The tension of Beethoven's favorite dramatic key, C minor, is heightened by the orchestral chords punctuating the weakest beat of the measure at the phrase endings of the Allegro theme. Formally the design is striking in that the second thematic group, representing Coriolanus's mother Volumnia, is the only part of the exposition that is recapitulated. Finally the opening theme returns in the home key, but it is transformed rhythmically into a short series of lamenting fragments, and the whole overture ends with a wonderfully dramatic use of silence.

Overture to "The Consecration of the House," Opus 124

Beethoven composed the overture Die Weihe des Hauses *(*The Consecration of the House*) in September 1822 for a performance in the Josephstadt Theater in Vienna on October 3 of that year. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones (which play only in the opening march passage), timpani, and strings.*

At the end of August 1822, Beethoven left Vienna for a short vacation in the resort town of Baden. No sooner had he arrived than he was approached by Carl Friedrich Hensler, the director of the local theater and an old acquaintance of Beethoven's, with a commission. Hensler had recently purchased the privilege, or license, to operate the Josephstadt Theater in Vienna, and he proposed to open the theater under his management with a festival performance to take place on October 3, the eve of the emperor's name-day. The work to be given was a paraphrase of the play *Die Ruinen von Athen* by August von Kotzebue (for which Beethoven had written incidental music in 1812), newly recast by Carl Meisl under the title *Die Weihe des Hauses* (*The Consecration of the House*). Much of Beethoven's original music could remain, but one chorus had to be rewritten to fit new words, and Beethoven also altered and extended a march with chorus. The most important change was the realization that the overture had to be completely new. *The Ruins of Athens* had appeared as the after-piece in the theater of Pest, where *The Consecration of the House* was to be the main item on the bill of a festival performance in the Imperial capital itself, thus calling for a brilliant and elaborate orchestral work to open the evening.



Beethoven's musical amanuensis, the not always reliable Anton Schindler, reported visiting the composer at Baden in September when the basic ideas of the overture occurred to him:

> One day while I was walking with him and his nephew in the lovely Helenenthal near Baden, Beethoven told us to go on in advance and join him at an appointed place. It was not long before he overtook us, remarking that he had written down two motives for an overture. At the same time he expressed himself as to the manner in which he proposed treating them—one in the free style and one in the strict, and, indeed, in Handel's.

This is the first hint of the surprisingly contrapuntal treatment of the overture, the heart of which is a full-fledged fugue, but it is of a piece with Beethoven's new interest in polyphony, which shows up in fugues found in virtually all of his major works of the 1820s—the late piano sonatas and string quartets, the *Missa Solemnis*, and the Ninth Symphony. Indeed, Beethoven's admiration for Handel in particular was growing in these years; in the final year of his life he studied one of the greatest of that master's dramatic oratorios, *Saul*, and declared that after he had finished his proposed tenth symphony and *Requiem* Mass he would write one oratorio on the Handelian model



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every year thereafter (none of the works was ever finished).

In any event, the overture that resulted is one of Beethoven's most distinctive works, both in form and in style. It consists of a slow march, followed by brass fanfares enlivened by running notes in the bassoon (neither section containing material that recurs later on), and then yields to the principal Allegro con brio, an elaborate double fugue developed in what Beethoven considered "Handel's" style, though we have no difficulty in recognizing Beethoven's own.

Though heard infrequently today, the brilliance of the *Consecration of the House* Overture (aside from the happenstance of its title) has made it singularly appropriate for new ventures. It was the first piece of music ever performed in a public concert by the Boston Symphony Orchestra, on October 22, 1881, under the BSO's first music director, Georg Henschel, in the old Boston Music Hall. It also appeared on the program for the opening of the fiftieth season (which essentially recreated the 1881 concert) on October 10 and 11, 1930, and opened the BSO's Centennial Concert Celebration under Seiji Ozawa on October 18, 1881. It was also chosen by William Steinberg to open his first season as the BSO's music director in September 1969.

—Steven Ledbetter

Symphony No. 8 in F, Opus 93

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Eighth Symphony in 1811 and 1812, completing it in October 1812. The first performance took place in Vienna on February 27, 1814, with the composer conducting. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. Therese had been employed by Johann as a housekeeper but the relationship became much more personal. She already had an illegitimate daughter and supposedly had had a number of lovers. But Johann's reaction to his brother's meddling was, of course, to marry the woman, and when things became difficult for the couple in later years, he did not hesitate to blame brother Ludwig for the unhappy circumstances.

But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony; the autograph bears the inscription "Linz, October 1812." Just as Beethoven's Fifth and Sixth symphonies are paired with respect to genesis and early performance history—they were premiered at a single concert, on December 22, 1808—likewise were the composer's Seventh and Eighth symphonies linked together. The Seventh was completed just four months before the Eighth and was first played on December 8, 1813. The Eighth was introduced on February 27, 1814, at a Sunday concert in Vienna that also included the Seventh Symphony, Beethoven's "*Battle*" Symphony ("*Wellington's Victory*"), and a vocal trio reworked by Beethoven from a piece he had actually composed ten years earlier (even though he had promised a new trio as well as a new symphony for the occasion). Needless to say, the new Eighth Symphony was somewhat overshadowed by the larger Seventh, which opened the concert, but the real hit of the event was *Wellington's Victory*, whose "battle" section was encored. Regarding the Eighth's relatively cool reception, the reviewer for Vienna's *Allgemeine Musik-Zeitung* observed that "the cause of this was not in its weaker or lesser artistic workmanship... but partly in the mistake of allowing the symphony to follow the one in A major [the Seventh], and partly in the

satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result." As reported by his biographer Thayer, Beethoven's rather peeved explanation for the Eighth's lack of immediate success was "because it is so much better than the other [the Seventh]," but it would seem that the Eighth has still not attained the recognition it deserves: it is perhaps the least performed of all the composer's symphonies except, perhaps, for the Second.

Toward the end of the nineteenth century, George Grove articulated the reason for this situation, citing, in the main, "the overflowing fun and realism of the music.... Not only is every movement pervaded by humour, but each has some special stroke of boisterous merriment, which to those whose minds were full of the more dignified movements of the *Eroica*, the C minor, or the Number Seven, may have made it difficult to believe that the composer was in earnest and that his composition was to be taken seriously." Likewise, Philip Hale points to the Eighth as the product of a composer "in reckless mood, delighting in abrupt contrasts...characterized by mad jollity, and a playfulness that at times approaches buffoonery." Beethoven's own word for this was "*aufgeknöpft*," "unbuttoned," and this is the term commentators have seized upon to characterize this symphonic product of his cheerful nature.

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The first movement, Allegro vivace e con brio, contrasts a bright but forceful idea with a waltzlike second theme of comic bent. There is constant alternation of bright and dark, and a preponderance of the *sforzato* accents and rhythmic drive so typical of Beethoven; the end of the development virtually barrels into the recapitulation. The second movement, marked Allegretto scherzando, suggests in its sixteenth-note staccato accompaniment the ticking of a metronome; the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maelzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden *fortissimo* tremolos.

The third movement is marked "Tempo di Menuetto" but actually parodies the courtly minuet of Mozart and Haydn. The original trumpet-and-drums reinforcement of the downbeat—and note that the opening two notes of the movement constitute an *upbeat* —is diplaced during the course of the minuet, and the *dolce* horn melody of the Trio is offset by a scampering cello accompaniment that suggests a quite different sort of character. The Allegro vivace finale moves like the wind: the triplets that form the upbeat to the main idea and pervade the accompaniment are barely distinguishable to the ear. As in the first movement, there are fits and starts, juxtapositions of *pianissimo* and *fortissimo*, and bouncing octaves in the bassoon and timpani contribute to the fun. So much energy is accumulated along the way that, to wind things up, Beethoven writes a coda as long as the entire main part of the movement, and, at the end, we can almost imagine him grabbing us by the shoulders, shaking us hard, and laughing.

—Marc Mandel

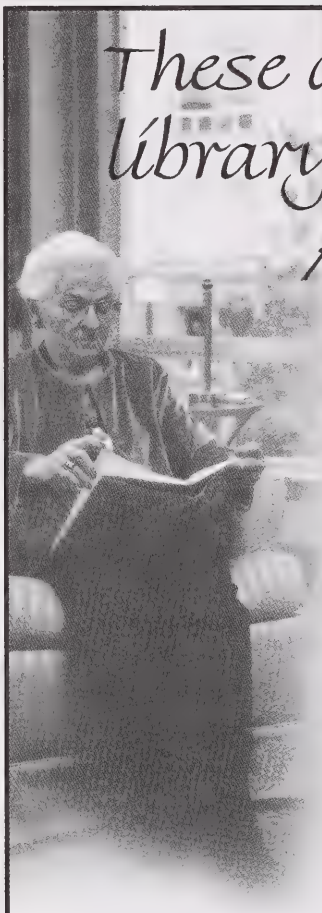
Piano Concerto No. 1 in C, Opus 15

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. What we know as the First Piano Concerto was sketched 1795-96, completed in 1798 (three years after the work known as the Second Piano Concerto), and probably first performed by Beethoven that year. The concerto is scored for solo piano with an orchestra of one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

A composer who was also a virtuoso performer in the Classical era was much more likely to make a satisfactory income from concertos that he wrote for himself to play than from any other musical genre (unless perhaps he had the good fortune to be a successful opera composer). In the early part of his career Beethoven composed more concertos than symphonies and became well-known to the musical public as a superbly dramatic and expressive pianist. If he had not lost his hearing—and thus been forced to forego playing in public—he might well have continued writing piano concertos all his life. (There is an unfinished draft for much of the first movement of what would have been the Sixth Concerto, written after the completion of the *Emperor*, but Beethoven lost interest and dropped it.)

Actually Beethoven had already written at least two piano concertos before writing "Number 1." The first was composed in 1784 while he was still in Bonn and was never published. About 1795 he composed the B-flat concerto in Vienna and played it fairly frequently. Probably because performances were a reasonable source of income, and perhaps also because he was not totally satisfied with the work, he revised it substantially before publication. Beethoven withheld this concerto from the publishers for a number of years. As a result it finally came out as his Second Concerto, Opus 19, although there is no doubt that it was composed earlier.

Beethoven composed the C major concerto about 1798 and played it in Prague that year. It marks a significant advance over its predecessor and was published almost immediately. He felt—and critics have agreed with him—that he made significant prog-

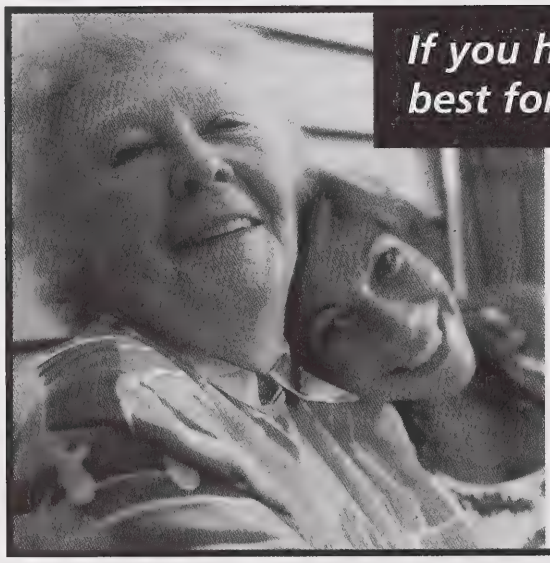


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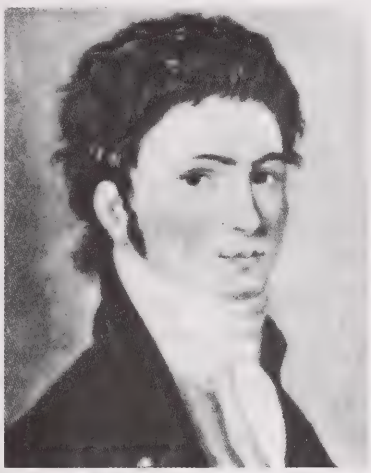
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ress between the B-flat and the C major concertos. The Opus 15 concerto follows closely in the classical mold with an extended orchestral exposition that remains in the tonic key (though with surprising feints to foreign tonalities, the first of which is E-flat). The soloist enters and dominates the conversation, moving to the dominant for the first full statement of the lyrical second theme (which had been little more than hinted at in the orchestral statement). The development starts with a sudden upward sidestepping that leads to an extended passage in E-flat (an echo of the unexpected earlier appearance of that key). The concerto opened with an unusual quiet statement of the main theme; when time comes for the recapitulation, the element of surprise is no longer relevant, so Beethoven hammers out the theme fortissimo in the full orchestra, after which the recapitulation deals mostly with the secondary material. Beethoven himself wrote no fewer than three cadenzas for the first movement, each more elaborate than the one that preceded it. All of them were written some years after the completion of the concerto; this is indicated by the fact that they were intended to be played on a piano of larger size than the one Beethoven had when he wrote the rest of the piece. (The piano was a developing instrument at the turn of the eighteenth to nineteenth century, and, in particular, keyboards were not yet standardized for the number of keys.)



The Largo is the longest slow movement to be found in any Beethoven concerto, an extended lyrical song-form with increasingly elaborate ornamentation. The rondo, built on a witty, bouncy tune that goes on just a bit longer than you think it will, is filled with all the standard rondo tricks: the suggestion of modulations to distant keys when it is in fact just about to settle on the tonic for a restatement, offbeat *sforzando*s and syncopations, rushing scales and a breakneck pace. Though the movement is long in number of measures, the music doesn't lose its smile for an instant.

Piano Concerto No. 2 in B-flat, Opus 19

Beethoven completed the B-flat piano concerto, published as No. 2, early in 1795 and performed it in Vienna that March 29. He completely revised the work before playing it again in Prague in 1798; it is the later version that is known today. In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

Beethoven had gone from Bonn to Vienna in 1792, a twenty-two-year-old pianist and composer eager to make his mark in a big way. He knew the music of Mozart, who had died the year before, and he studied with Haydn. The work of these two composers made its mark on him, and it is evident in the B-flat piano concerto, written while Haydn was away on his second London journey. The orchestra—which lacks clarinets—probably reflects the practice of Haydn, who came to employ the clarinet regularly only late in his life. And it may also recall Mozart's last piano concerto, K.595, which is also in B-flat and (unusually for Mozart) omits trumpets and timpani.

The work was evidently completed only just in the nick of time. Beethoven was scheduled to play it on a concert that was part of an annual series of benefits for the widows of members of the Tonkünstlergesellschaft (Society of Musicians), and he had apparently not had the time to write it all out. His friend Franz Wegeler recalled, "Not until the afternoon of the second day before the concert did he write the rondo, and then while suffering from a pretty severe colic which frequently afflicted him. I relieved him with simple remedies so far as I could. In the anteroom sat four copyists to whom he handed sheet after sheet as soon as it was finished." The rehearsal took place in Beethoven's room the next day. Also according to Wegeler, Beethoven's piano was found to be a half-tone lower than the wind instruments, necessitating a hasty retuning of the or-

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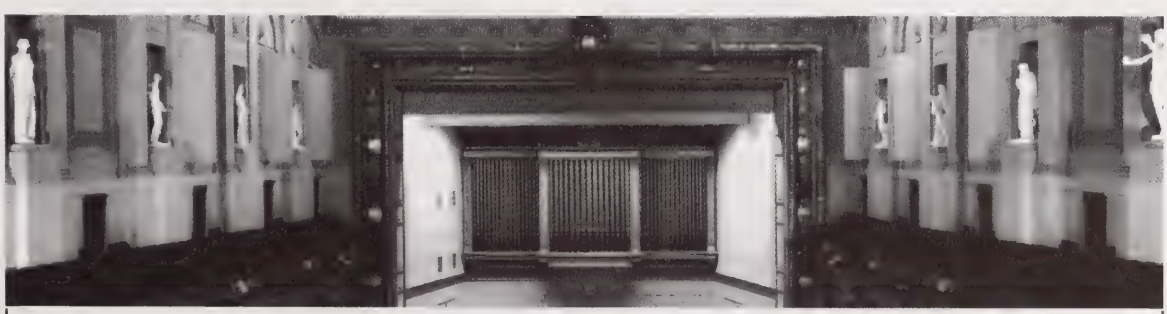
When the opportunity arose for a performance in Prague, Beethoven undertook a substantial revision of the score, especially of the first movement. By this time the C major concerto had already appeared in print, and he had to publish the earlier work in B-flat as "No. 2." This fact disgruntled Beethoven, who never lost an opportunity to set the record straight, since he felt that he had made progress between the two works. Of course Beethoven never disowned the concerto—he simply felt he had moved beyond it; like every composer, he wanted his most recent work to be heard and appreciated. We are likely to hear them with ears dulled by familiarity and to underrate their originality, but one young Czech musician, Tomaschek, who heard the B-flat concerto in Prague, shows us how striking it was at the time:

> I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of ideas was broken up, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. It is not seldom that the unbiased listener is rudely awakened from his transport. The singular and original seemed to be his chief aim in composition...

We, on the other hand, are likely to notice the Mozartean trick of combining a forceful and a lyrical idea together in the opening phrase, or the Haydnesque emphasis on rhythmic upbeat ideas, and fail to notice that already Beethoven has an obsession for unexpected changes of harmony. The first of these is signalled in the simplest way—the full orchestra hammers out three repeated C's *fortissimo*, followed by an echo, *pianissimo*, on D-flat. The melody seems about to continue in D-flat, a key very remote from where we just were, until Beethoven quickly engineers a phrase that brings it around to the "right" place. It is true that he may have learned this trick from Haydn, who used it frequently, but it became a central element of Beethoven's musical armamentarium.

The slow movement may not yet show us a Beethoven capable of the most extraordinary profundities, but he is certainly already a master of the art of variation and decoration, which would ultimately lead beyond the facile and the merely pretty to new worlds of expression. When the orchestra plays the conventional six-four chord, the usual invitation to a soloist to take off on an elaborate cadenza, Beethoven has, in effect, composed an anti-cadenza by writing just a few notes, leaping up at first and then dropping back in a dying fall, to which he added the note, "with great expression."

The unusual rhythm of the main theme marks the rondo finale. This movement ap-



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parently underwent a good deal of revision for the 1798 performance, and it appears as if the original version had had a far more ordinary form of the rhythm in the main theme. The piano plays this "normal" form of the 6/8 rhythm at one point in the middle of the movement (is that intentional, or did Beethoven forget to revise those bars?)—and there is little doubt that the final version has more spice to it. The rondo plays all sorts of little harmonic and rhythmic tricks, with the aim of leaving its listeners smiling. It is a trick that Beethoven has already learned in this first completed concerto.

Piano Concerto No. 3 in C minor, Opus 37

Sketches for the Piano Concerto No. 3 in C minor, Opus 37, appear as early as 1796 or 1797, though the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on April 5, 1803, with the composer as soloist. Some time after completing the concerto —but before 1809—Beethoven wrote a cadenza, possibly for the Archduke Rudolph. In addition to solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten in Vienna—a public garden that was also a site for outdoor concerts—with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

This is an earlier work than the designation "Opus 37" would suggest, since Beethoven composed it about the turn of the century, the period of the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it



The Augarten in Vienna, c.1800

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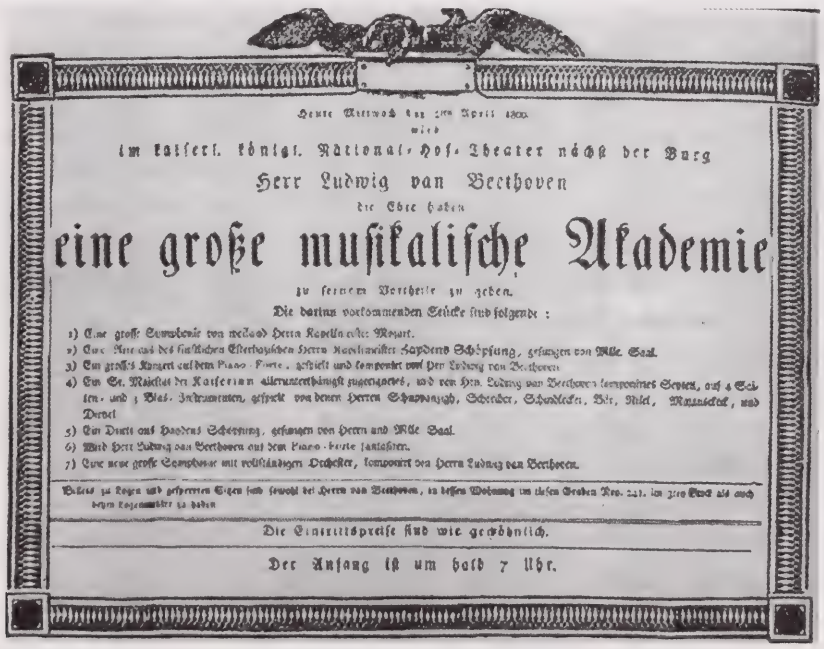
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was part of a lengthy concert that he himself produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater-on-der-Wien, had a special reason to remember the evening clearly:

> In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Seyfried's explanation for the empty pages in the solo part—that Beethoven had not had time to write it out—seems unlikely. The concerto had been finished three years earlier, and if Beethoven had wanted to write out the solo part, he could surely have found the time. It is much more likely that he wanted to keep the concerto entirely to himself for the moment, at any rate. Beethoven was still making his living in part as a piano virtuoso, and the pianist-composer's stock-in-trade was a supply of piano concertos that he and he alone could perform.

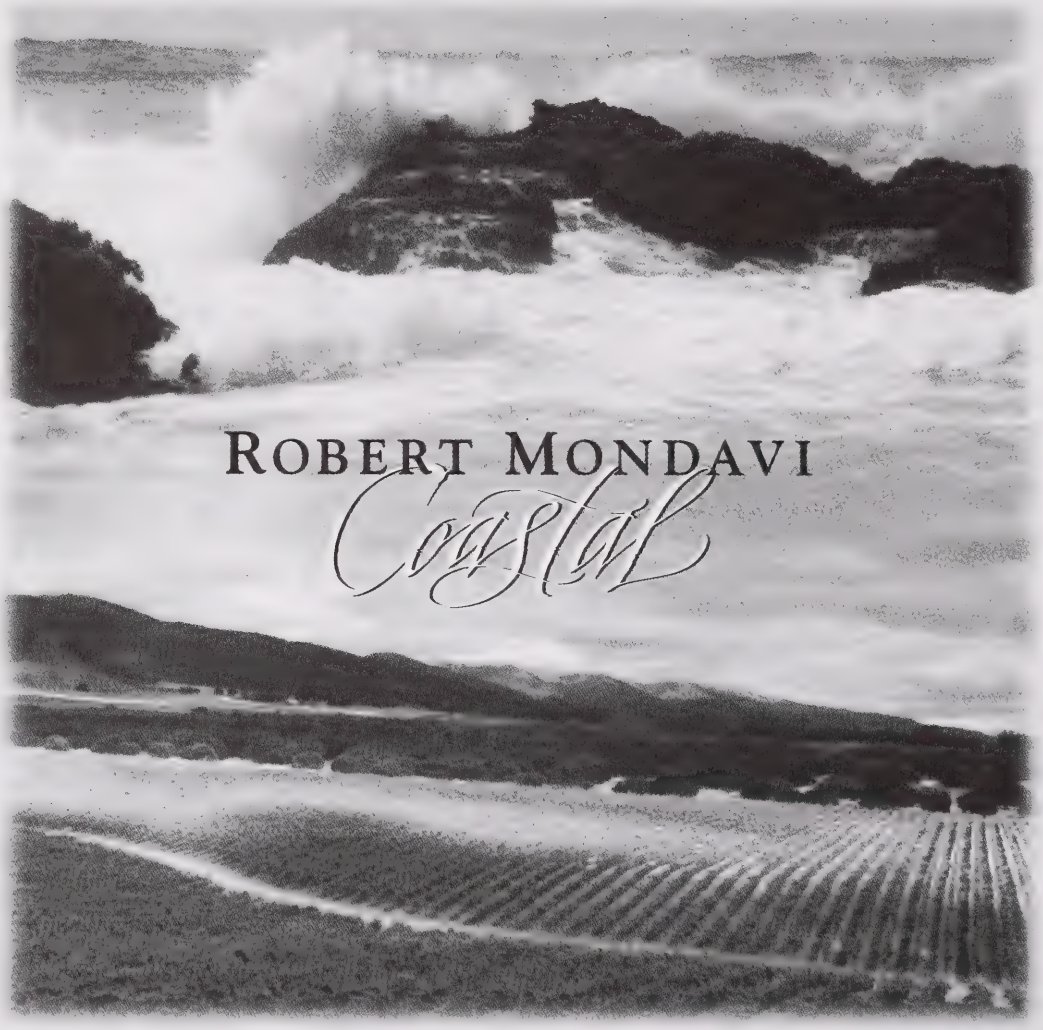


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5) Ein Duett aus Haydens Schöpfung, gesungen von Herrn und Mlle Saal.
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Announcement of Beethoven's first "Akademie"—a concert, featuring his own music, put on by a composer for his own financial benefit—April 2, 1800

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived to be too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the

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concerto quickly established itself in the public favor. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

The piano exposition restates all the major ideas and modulates to the new key with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement; Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherwordly effect, moments for which listeners to his later concertos wait with eager anticipation.



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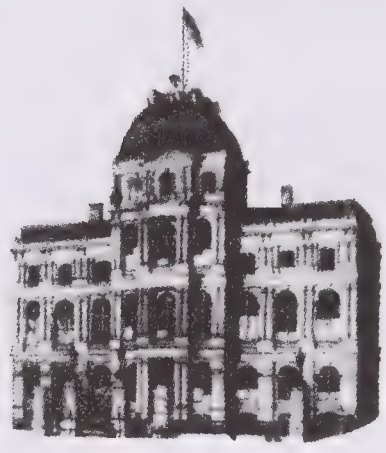
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The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

Piano Concerto No. 4 in G, Opus 58

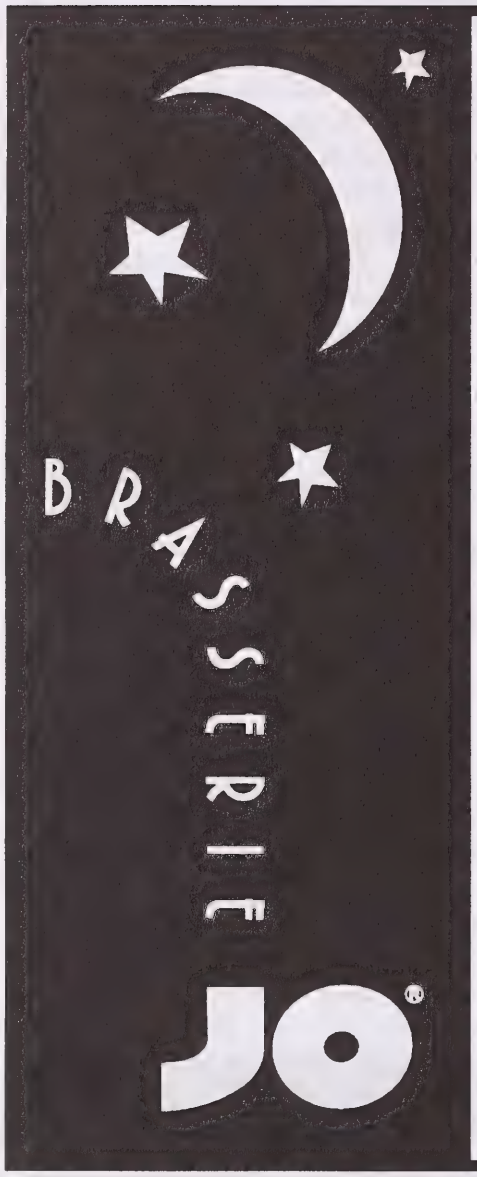
The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz, and the public premiere took place in Vienna on December 22, 1808, with the composer as soloist. In additon to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!



Beethoven as painted by Willibrord Mähler, c.1804

The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one



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of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response—quiet, but startling in the choice of harmony—produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a *fortissimo* orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat that this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's *fortissimo* restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. Professor Owen Jander of Wellesley College has recently suggested that the movement as a whole is Beethoven's translation into sound of the story of Orpheus and Euridice (Vienna at that time was enjoying a sudden spurt of interest in Ovid's *Metamorphoses*, one of the principal classical sources of the Orpheus legend, which had long been popular with composers given its demonstration of the power of music over even the forces of death).

The second movement ends in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous

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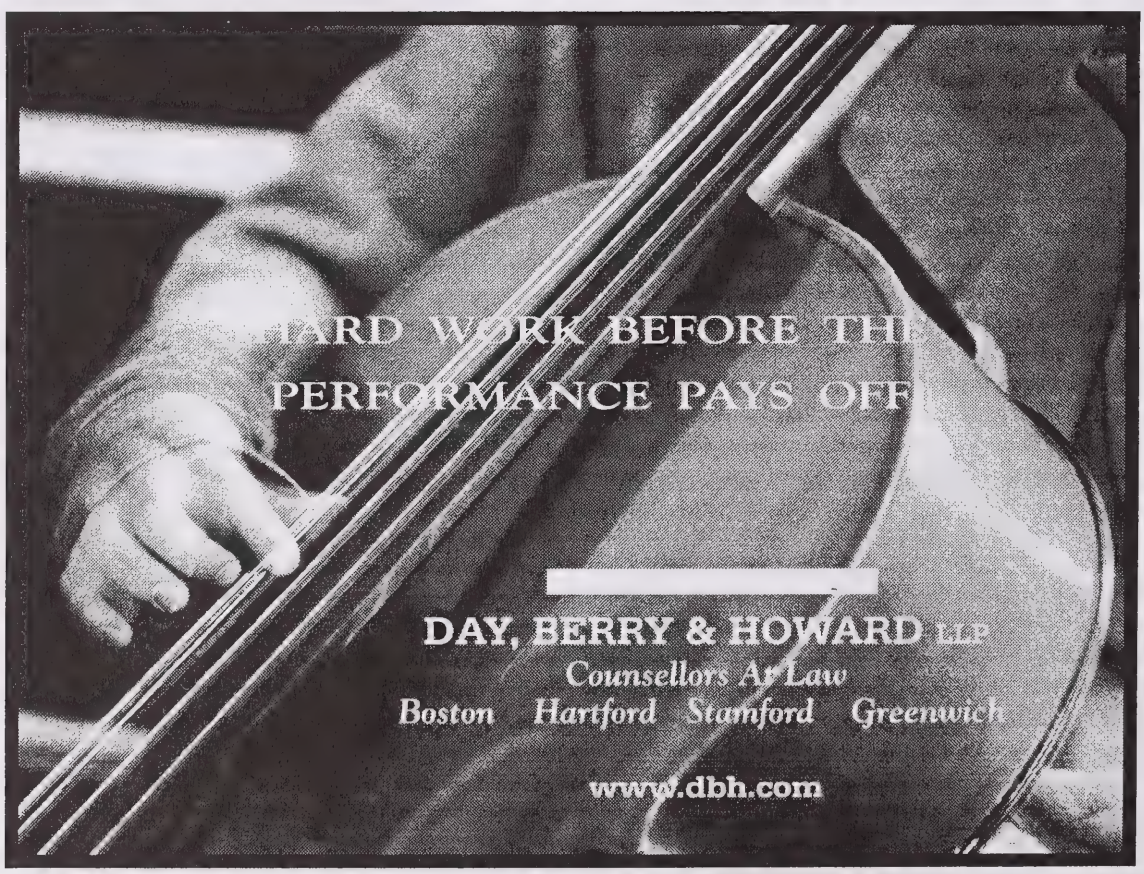


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coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Beethoven composed the Piano Concerto No. 5 in E-flat, Opus 73, known as the "Emperor," in 1809, but it was not performed in Vienna until early 1812. The first known performance was given in Leipzig on November 28, 1811, by pianist Friedrich Schneider; Johann Philipp Christian Schulz conducted the Gewandhaus Orchestra. In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's Fifth Piano Concerto, the last concerto he was to complete (though he did get rather far advanced with one more essay in the genre in 1815, before breaking off work on it for good), was composed in the difficult year of 1809, a year that was much taken up with warfare, seige, and bombardments. Beethoven's apartment happened to be in the line of fire. The composer took refuge in the cellar of his brother's house in the Rauhensteingasse, and he spent a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family, including especially the emperor's youngest brother, the Archduke Rudolph, who had already become Beethoven's sole composition student and one of his strongest supporters and closest intimates, fled the city. One of the compositions of this period, directly expressing Beethoven's feelings for his young and cultivated patron, was the piano sonata later published as Opus 81a, with the separate movements entitled "Farewell, absence, and return." About this time he also composed the *Harp* Quartet for strings, Opus 74, and completed the grandiose piano concerto published as Opus 73. All three of these works are in the key that apparently possessed Beethoven at the time, E-flat major (the same "heroic" key of his earlier Third Symphony).

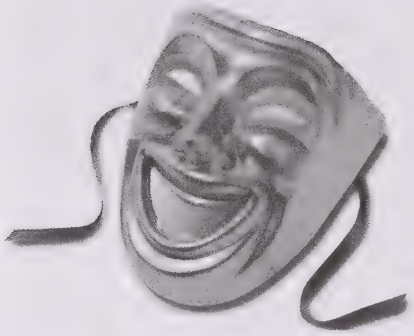


The nickname of the concerto, the *Emperor*, takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar and the successive miseries of burnt houses and wounded civilians. But Beethoven never knew anything about the nickname, which is almost never used in German-speaking countries. In fact, the origin of the nickname is still unknown.

Though the piece was successfully performed in Leipzig, Beethoven withheld a Viennese performance for some three years after finishing it, possibly because he hoped that his steadily increasing deafness might abate enough for him to take the solo part. In the end his pupil Carl Czerny played the first Vienna performance, but this time it failed unequivocally. The fault was certainly not in the composition and probably not in the performance; most likely the audience, the "Society of Noble Ladies for Charity," expected something altogether fluffier than this noble, brilliant, lengthy, and demanding new piece.

In many respects the *Emperor* Concerto is a throwback, after the incredibly original treatment of the relationship between soloist and orchestra to be found in the Fourth Concerto, to the grand virtuoso showpiece with the soloist representing a two-fisted hero who takes on the mighty orchestra against all odds. With elaborate bravura the piano

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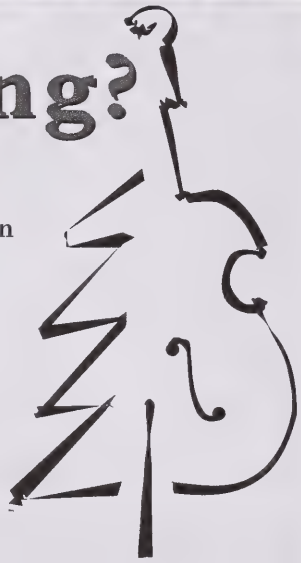
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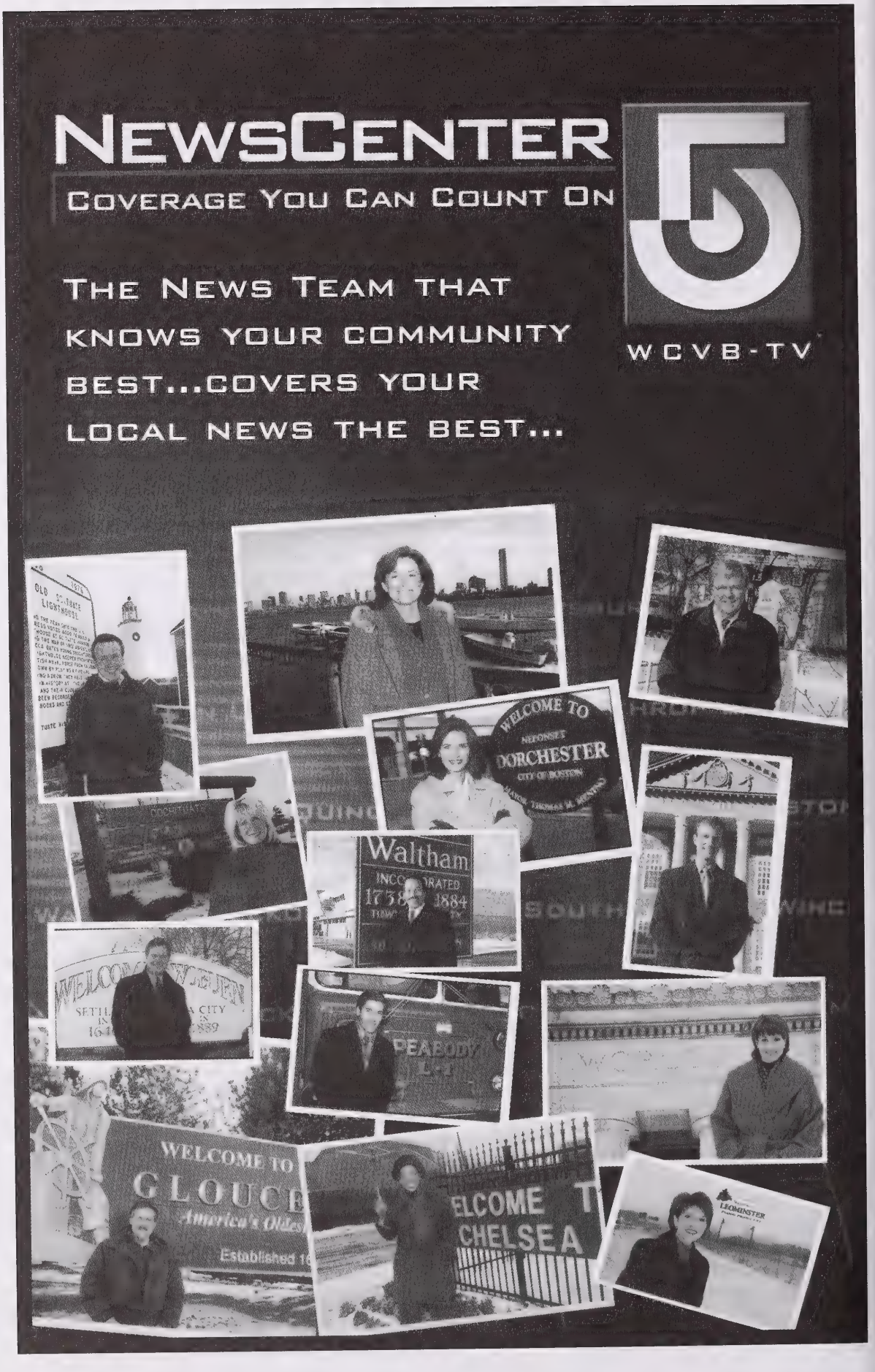
rolls off chords, trills, scales, and arpeggios against three emphatic sustained chords in the orchestra, thus establishing the soloist's independence before he relapses into nearly a hundred measures of silence, while the orchestra sets out the two principal themes in an enormous orchestral ritornello. The first of these, a malleable idea that gives rise to most of the developmental motives of the score, yields after a brief transition to a new theme, first heard in the minor with staccato strings, a hesitant *pianissimo* march. But soon it shifts to major, and the horns, imbuing it with rare warmth, take over the melody in a legato form. Motives from the first theme build to a martial peroration before the soloist enters with a chromatic scale to take over the narrative. Once the principal material has been briefly stated by the soloist, Beethoven at last gets on with the business of moving decisively away from the home key for a decorated version of the second theme in the unexpected key of B minor moving to B major (written as C-flat) before side-slipping suddenly to the "normal" second key, B-flat. From here on the development and recapitulation are built largely from the motives that grow out of the first theme, laid forth on the grandest scale with great nobility. The soloist throughout asserts his prerogative to mark the framework of the movement, bringing in the development (and later the coda) with a chromatic scale and the recapitulation with the same bravura gestures that opened the movement.

Just before the end of this enormous movement—it is longer than the other two put together—Beethoven introduces an entirely new wrinkle at the chord that was the traditional signal for the soloist to go flying off in improvisatory fireworks, however inappropriate they might be to the piece as a whole. Beethoven forestalls the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: "*Non si fa una Cadenza, ma s'attacca subito il seguente*" ("Don't play a cadenza, but attack the following immediately"). What follows is a short but well-considered working out of the principal idea with the orchestra joining in before long in the warm horn melody.

The slow movement appears in the seemingly distant key of B, which was the very first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B-flat, the dominant of the home key. The piano begins to intimate new ideas, still in the Adagio tempo, when suddenly it takes off on a brilliant rondo theme, in which the bravura piano part once again takes the lead. The wondrously inventive development section presents the rondo theme three times, in three different keys (descending by a major third each time from C to A-flat to E); each time the piano runs off into different kinds of brilliant display. The coda features a quiet dialogue between solo pianist and timpani which is on the verge of halting in silence when the final brilliant explosion brings the concerto to an end.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.


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The New Grove Beethoven provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from The New Grove Dictionary of Music and Musicians (Norton). The important modern biography of the composer is Maynard Solomon's *Beethoven*, published originally in 1977 but newly revised in 1998 (Schirmer). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). A recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback; Berlioz, Debussy, Mahler, Mozart, Schubert, Strauss, and Verdi are just a few of the other composers included in this series). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Cooper is also author of *Beethoven* in the Master Musicians series (Oxford). Michael Steinberg's program notes on the five Beethoven piano concertos are in his book *The Concerto–A Listener's Guide* (Oxford paperback); his notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Roger Fiske's *Beethoven Concertos and Overtures* in the series of BBC music

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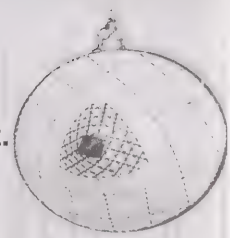
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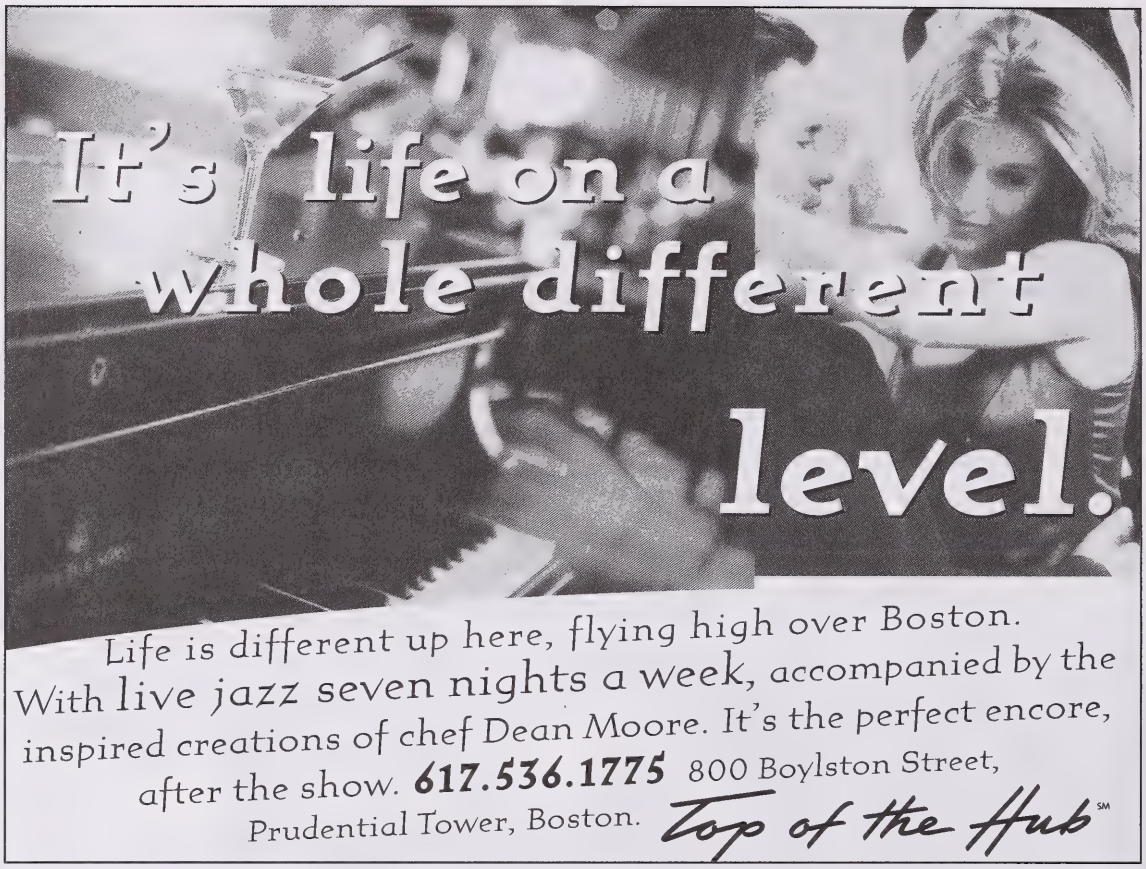
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guides is a useful small volume (University of Washington paperback). Donald Francis Tovey's classic program notes on the Beethoven concertos and symphonies are in his *Essays in Musical Analysis* (Oxford paperback). Other useful treatments of the Beethoven symphonies include George Grove's classic, century-old *Beethoven and his Nine Symphonies* (Dover paperback) and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Seiji Ozawa and the Boston Symphony Orchestra have recorded Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin (Telarc). Alfred Brendel has recorded the piano concertos most recently with Sir Simon Rattle and the Vienna Philharmonic (Philips). An earlier Boston Symphony cycle, recorded under Erich Leinsdorf in the 1960s, features Arthur Rubinstein as soloist (RCA). Other noteworthy sets of the five piano concertos include Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Murray Perahia's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Sony Classical), and Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (Philips). Among historic issues, Artur Schnabel's recordings from the 1930s with Malcolm Sargent conducting the London Philharmonic have always held a special place (various labels, including Pearl, but note that Pearl's transfers to CD tend to be very high on surface noise).

Nikolaus Harnoncourt's much-praised set of the Beethoven symphonies with the Chamber Orchestra of Europe pairs the Symphony No. 8 on a single disc with the Symphony No. 6, *Pastoral* (Teldec). Other recordings include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, with the *Coriolan*, *Fidelio*, and *Leonore* No. 3 overtures) and Christoph von Dohnányi's with the Cleveland Orchestra (Telarc, with the Symphony No. 4). Available period-instrument recordings of the Beethoven symphonies include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Arturo Toscanini's recordings of the Beethoven symphonies have been reissued (again) in new remasterings (RCA). Erich Leinsdorf recorded Beethoven's Fourth Symphony with the Boston Symphony Orchestra in 1969 (RCA, currently unlisted).

For recordings of Beethoven's overtures, there are compilations by Nikolaus Harnoncourt and the Chamber Orchestra of Europe (Teldec, but lacking *Consecration of the House*) and Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon). If you don't mind dated sound, you may well be happy with Arturo Toscanini's commercial recordings of the Beethoven overtures—including *Coriolan*, *The Creatures of Prometheus*, and *Consecration of the House*, among others—with the NBC Symphony Orchestra (RCA). For the historically inclined, there is also a very powerful "live" rendition of the *Coriolan* Overture from Toscanini's famous 1939 Beethoven broadcast cycle with the NBC Symphony (various labels), and an equally powerful wartime performance from 1943 with Wilhelm Furtwängler conducting the Berlin Philharmonic (Music & Arts).

—Marc Mandel

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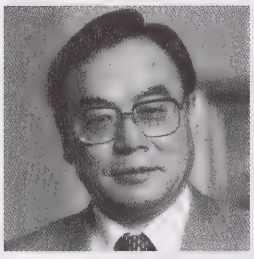
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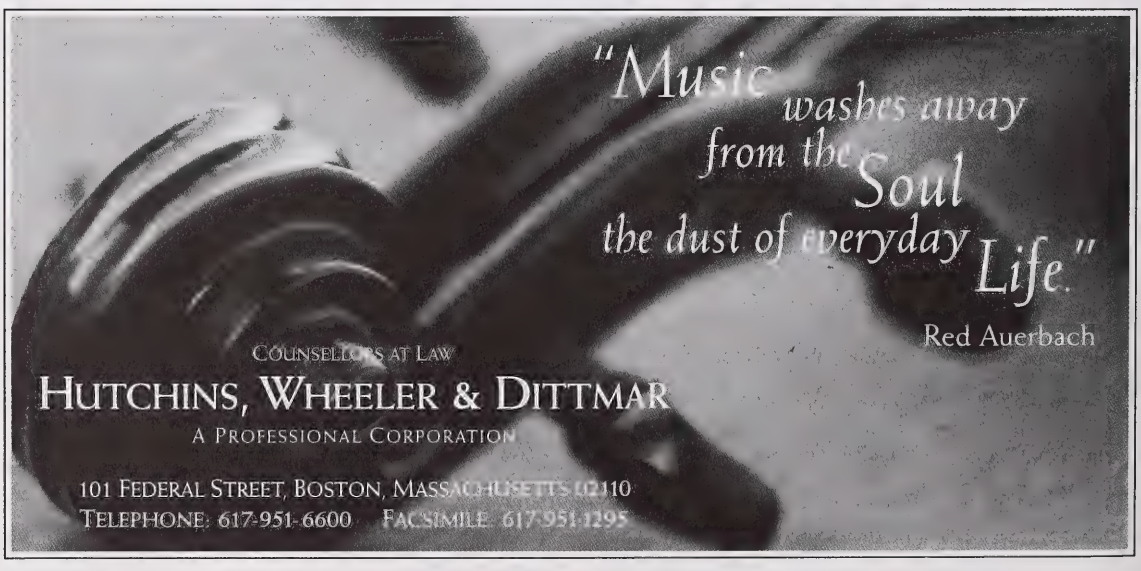


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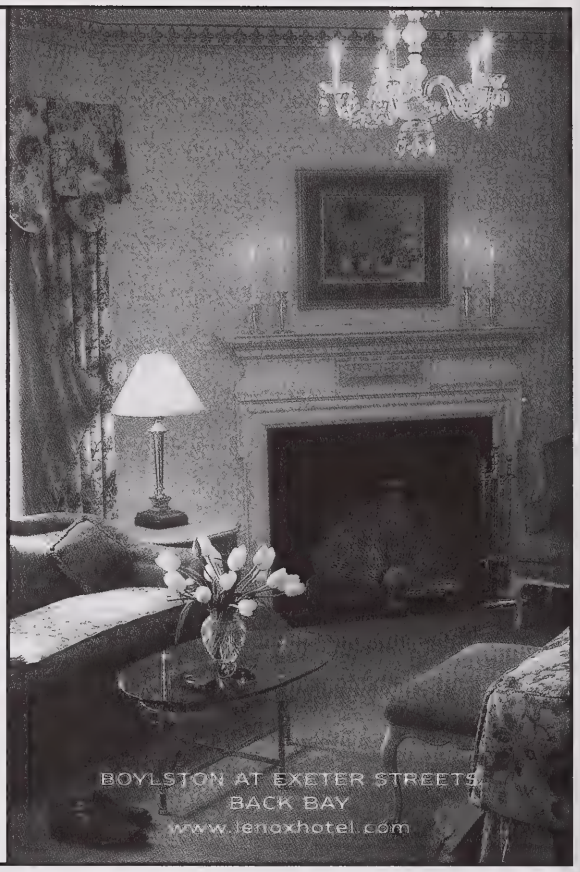
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SEIJI OZAWA conducting

MAHLER — Songs on texts from *Des Knaben Wunderhorn*

Des Antonius von Padua Fischpredigt
(Anthony of Padua's sermon to the fishes)
Rheinlegendchen (Little Rhine legend)
Der Schildwache Nachtlied (The sentry's night song)
Revelge (Reveille)
Wo die schönen Trompeten blasen
(Where the beautiful trumpets blow)
Das irdische Leben (Earthly life)
Das himmlische Leben (Heavenly life)
Urlicht (Primal light)

THOMAS HAMPSON, baritone

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SHOSTAKOVICH — Symphony No. 5, Opus 47

Moderato
Allegretto
Largo
Allegro non troppo

American baritone Thomas Hampson has been deeply involved in musicological research into Mahler's song output. In this final program of the Symphony Hall Centennial Season, the acclaimed baritone—who has previously appeared with the BSO only at Tanglewood—makes his subscription series debut with a selection of Mahler songs based on texts from the German folk-poetry collection *Des Knaben Wunderhorn* (*The Boy's Magic Horn*). To close the program, Seiji Ozawa leads Shostakovich's Symphony No. 5. Shostakovich wrote this work in 1937, partly in response to official Soviet criticism of his opera *Lady Macbeth of Mtsensk* and of his large-scale, "abstract" Fourth Symphony. The Fifth harks back to the traditional four-movement symphony while averring a Social Realist theme "resolved in optimism and the joy of living." Yet the "meaning" of the composer's Fifth Symphony seems far more complex and interesting than what he let the Stalinist regime see on the surface.



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Tuesday 'B'—May 1, 8-9:55
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SEIJI OZAWA conducting
THOMAS HAMPSON, baritone

MAHLER	Songs from *Des Knaben Wunderhorn*
SHOSTAKOVICH	Symphony No. 5

Programs and artists subject to change.

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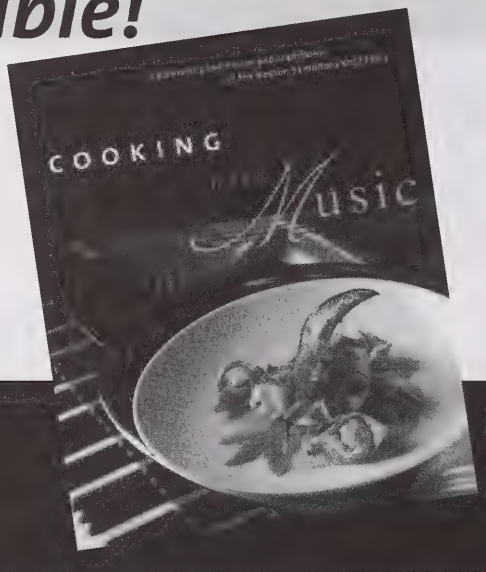
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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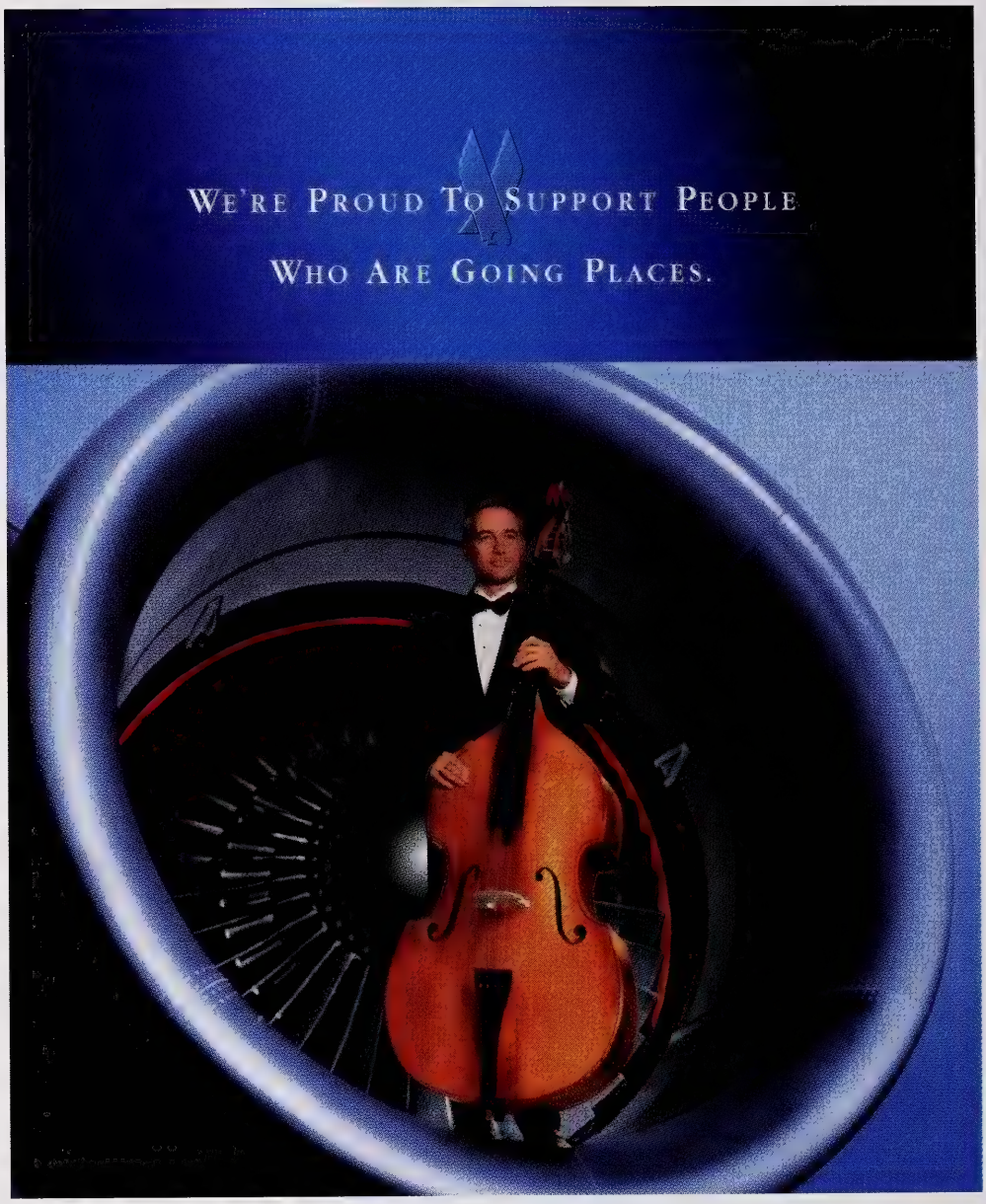
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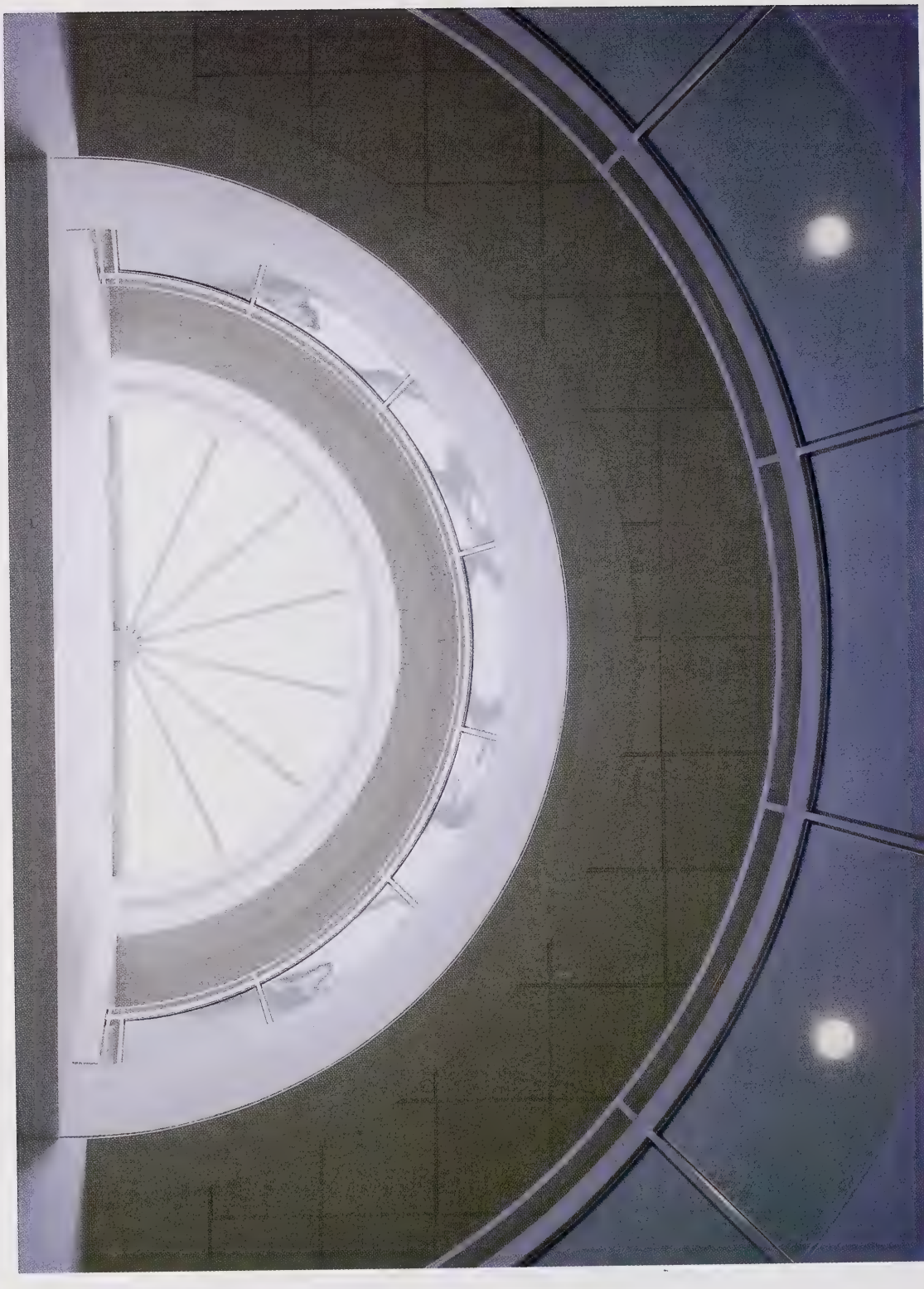
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One Hundred and Twentieth Season, 2000-2001
SYMPHONY HALL CENTENNIAL SEASON



CHAMBER MUSIC TEA VI
Friday, April 27, at 2:30

CHAMBER PRELUDE III
Saturday, April 28, at 6

COMMUNITY CONCERT VIII
Sunday, April 29, at 3, at the
Museum of Afro-American History, Boston

This concert is made available free to the public through the generosity of State Street Corporation.

LUCIA LIN, violin
CATHY BASRAK, viola
OWEN YOUNG, cello
TODD SEEBER, double bass
J. WILLIAM HUDGINS, percussion
BRIAN CONNELLY, piano

COWELL — *Set of Five* (1952) for violin, piano, and percussion

Largo sostenuto
Allegro
Andante
Presto leggiero
Vigoroso

SCHUBERT — Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

Allegro vivace
Andante
Scherzo: Presto
Theme and Variations: Andantino—Allegretto
Finale: Allegro giusto

Baldwin piano

Henry Cowell (1897-1965)
Set of Five (1952) for violin, piano, and percussion

Henry Cowell was a Californian by birth but a rover by nature, both geographically and intellectually. After his parents' divorce in 1903 he and his mother lived for the next few years with various relatives in Oklahoma, Iowa, and Kansas before returning to the San Francisco area around 1910. While still a child he held various odd jobs to help support the family, his youthful musical talent and training being somewhat, but not altogether, undermined by his circumstances. He managed to buy a piano after he entered his teens, approaching it as some teens approach the chemistry set, testing out non-traditional techniques such as tone clusters (groups of adjacent notes, often played by the fist, palm, or forearm) and the still-rare technique of performing directly on the strings of a piano. His first public concert took place in 1914, after which he was accepted for study at the University of California at Berkeley. There he met the influential composer and pedagogue Charles Seeger (later husband to Ruth Crawford), himself a formidable intellectual maverick. Cowell did a post-World War I stint in the army (1918-19), left California, and in the 1920s and 1930s traveled several times to Europe, where his experiments were received with interest by the likes of Schoenberg and Bartók (the latter asked Cowell's permission to use tone clusters) and with sometimes destructive derision from general audiences.

Also in the 1920s Cowell looked up Charles Ives in New York. Ives became both friend and benefactor, financially (and anonymously) supporting concerts organized by Cowell that presented works of the mostly American "ultramodern" composers of the day—Cowell himself, Ives, Carl Ruggles, Carlos Chávez, Ruth Crawford, and Varèse among them. Ives also supported the periodical *New Music*, which published the newest scores that Cowell found of interest. In 1930 Cowell finally published his highly influential book *New Musical Resources*, which among other things outlined the use of clusters and an abstruse (but provocative) theory correlating pitch and rhythm.

Like Aaron Copland's music beginning in the 1930s, Cowell's music of the same period began to incorporate some of the rich American folk tradition, particularly church and choral music such as that of William Billings. Cowell's interest in the music of other cultures (perhaps sparked when, as a child, he often heard Asian music in San Francisco's Chinatown) remained strong as well. Throughout his life he was an enormously prolific composer whose works in all genres, from piano music to orchestral, number well over a thousand. Far too little of his work is known, particularly of the larger pieces. Cowell's legacy of tireless and omnivorous experimentation, outside the mainstream but with populist intentions, continues to be important to composers today.

Set of Five (1952) for violin, piano, and percussion reveals several levels of Cowell's eclectic musical approach. The straightforward, almost archaic harmonies recall those of the old American hymns, but the percussion lends an Asian shading to the music. The chorale-like first movement features contrapuntal exchange between violin and piano, with a gamelan-like sound in the muted gongs' steady pulse. In the second movement Allegro, a *perpetuum mobile*, the violin, piano, and xylophone intertwine their own versions of the melodic material. The central movement is an expressively tuneful Andante for the violin and piano with delicately colorful tom-tom accompaniment. Each player has a brief

solo moment. Fast perpetual-motion passages begin and end the fourth movement, whose central contrasting section has an emphatic triple meter. The percussion sounds are created with various light glass objects. The multi-sectioned "Vigoroso" finale is virtually a piece in itself. This includes some of Cowell's untraditional piano techniques, such as tone clusters and playing directly in the strings. In this culminating movement, the violin employs a number of unusual sonorities, and there is great variety in the percussion.

—Robert Kirzinger

Franz Peter Schubert (1797-1828)
Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

Schubert began this quintet in the summer of 1819, during a three-month vacation with a close friend, the singer Johann Michael Vogl, who was also an important interpreter of his songs. Together they journeyed to Linz and Steyr, in Upper Austria, which was Vogl's native district and where, together with their host's family (which included eight daughters), they spent many happy evenings performing Schubert's piano music and songs. Among Vogl's friends in Steyr was one Sylvester Paumgartner, an amateur cellist and wind player who held frequent musicales. Paumgartner commissioned from Schubert a piano quintet, with two stipulations: that it use the same ensemble—piano, violin, viola, cello, and double bass—as a then-popular work by Johann Nepomuk Hummel (1778-1837), a contemporary of Beethoven seldom heard today; and that it include a theme-and-variations movement—which subsequently gave the quintet its nickname—based on Schubert's popular song written two years earlier, *Die Forelle* ("The Trout"). Where the later piano quintets of Schumann and Brahms are scored for piano with string quartet (two violins, viola, and cello), the present instrumentation makes for a different kind of musical texture, with a more open, airier sound, given the wider string range from top (violin) to bottom (double bass), while also affording the viola a stronger presence within the string ensemble, given the absence of a second violin.

Clearly Schubert found much satisfaction in writing this relaxed, enjoyable work, a satisfaction perhaps reflected in the fact that he cast it in five rather than the usual four movements. The first movement is expansive in both its lyricism and energy. The second is a straightforward "song form" in which the thematic materials, once stated, are repeated without a development section. The relaxed feel of this second movement is heightened by Schubert's choice of F major as the movement's home key (which places it in an entirely different sound-world from the A major of the opening movement), and by his use of third-related key areas to shape the movement as a whole (D major for the second theme; A-flat for the repeat of the opening material, which in turn leads back to the home F).

Following the propulsively energetic scherzo comes the variation movement, which is set in D major. The theme is heard first in the strings alone, then given, respectively, to piano, viola, and then combined cello and double bass as the first three variations take their course. The fourth variation brings the obligatory minor-mode treatment (starting in D minor, though it doesn't stay in the minor mode for very long. The final variation, beginning in B-flat, hints at far-off harmonic realms before returning to D major for the closing Allegretto, which uses an accompaniment figure in the piano harking back to Schubert's original song. The fifth and final movement of the quintet is as *gemütlich* (genial and good-natured) as can be, hinting again that in this work Schubert was not aiming to stretch boundaries or explore new musical vistas, but that he wrote this piece on request, simply to provide pleasure, a pleasure extending to listeners and performers alike.

—Marc Mandel

Violinist **Lucia Lin** made her debut as soloist with the Chicago Symphony Orchestra at eleven. A prizewinner in the 1990 International Tchaikovsky Competition in Moscow, she has been soloist with the Boston Pops Orchestra, the Saint Louis Symphony, the Oklahoma Symphony, and the Festivalorchester in Graz, Austria. Ms. Lin has performed in solo recitals throughout the United States, including her New York debut at Weill Recital Hall in 1991. Also a frequent collaborator in chamber music, she is the newest member of the Muir String Quartet, which is the quartet-in-residence at Boston University. She is a founding member of the chamber group Innuendo and also of the Boston Trio, which has recently recorded music of Brahms and Ravel for release on its first compact disc. A native of Champaign, Illinois, she received her bachelor's degree at the University of Illinois and her master of music degree at Rice University in Houston, Texas. Important musical influences included Sergiu Luca, Paul Rolland, Josef Gingold, Dorothy DeLay, and Louis Krasner. Ms. Lin joined the Boston Symphony in 1985, serving as assistant concertmaster from 1988 to 1991 and from 1996 to 1998. She was acting concertmaster of the Milwaukee Symphony for the 1991-92 season and joint concertmaster of the London Symphony Orchestra from 1994 to 1996. Schedules permitting, Ms. Lin enjoys occasional musical collaborations with her husband, Boston Pops Conductor Keith Lockhart.

Cathy Basrak joined the Boston Symphony Orchestra as assistant principal viola at the start of the 2000-01 season. A native of the Chicago area, Ms. Basrak graduated from the Curtis Institute of Music in the spring of 2000. She has performed with the Philadelphia Orchestra, the Brandenburg Ensemble, and Boston's Metamorphosen Ensemble, and has appeared as soloist with the Chicago Symphony Orchestra and the Detroit Symphony Orchestra. Ms. Basrak has won numerous awards, including grand prize in the General Motors/Seventeen Magazine National Concerto Competition, first prize in the Irving M. Klein International String Competition, and second prize in the International Music Competition of the ARD in Munich. She recently made her recording debut with a disc of "American Viola Works" on Cedille Records.

Cellist **Owen Young** joined the Boston Symphony Orchestra during the BSO's 1991 Tanglewood season. Mr. Young has participated in the Tanglewood, Aspen, Banff, Davos, Sunflower, St. Barth's, and Gateway music festivals. His numerous appearances as soloist have included the Pittsburgh Symphony and the Boston Pops; he also performs chamber music and recitals frequently in the United States and abroad. Besides teaching cello privately, Mr. Young coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. Mr. Young's own teachers included Aldo

Parisot, Anne Martindale Williams, and Michael Grebanier. A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, he was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. Mr. Young was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony Orchestra in 1991.

Todd Seeber joined the Boston Symphony Orchestra's double bass section in May 1988; from January 1986 until he became a BSO member he was principal bass of the Buffalo Philharmonic, which he joined at twenty and with which he appeared frequently as a soloist. Born in Spokane, Washington, Mr. Seeber grew up in Canada, Hawaii, and Australia. He began playing the double bass at eleven and attended high school in Portland, Oregon, where he studied with Herman Jobelmann. Mr. Seeber won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition; in May 1985 he graduated from Boston University, where he studied with Henry Portnoi. Mr. Seeber was a Fellow at the Tanglewood Music Center in 1983 and 1984. Before joining the Buffalo Philharmonic, he was assistant principal bass of the Boston Pops Esplanade Orchestra and of the Handel and Haydn Society Orchestra. Mr. Seeber is a member of the double bass faculty at the New England Conservatory of Music and at Boston University. He also teaches at the Tanglewood Music Center and Boston University Tanglewood Institute.

A native of Texas, percussionist **J. William Hudgins** decided on a career in music after winning Interlochen's Joseph E. Maddy Memorial Scholarship to attend the Peabody Institute of Johns Hopkins in Baltimore. He received his bachelor of music degree in 1980, also winning the highest award that year in the school-wide Concours Recital Competition. From Peabody, Mr. Hudgins went on to Temple University in Philadelphia, where he earned his master's degree and studied with Philadelphia Orchestra percussionist Alan Abel. In 1982 he became a member of the Florida Orchestra in Orlando; during his tenure there he also served as an assistant conductor, leading numerous educational and pops concerts. In 1982 and 1983 he was a Fellow at the Tanglewood Music Center. Mr. Hudgins became a member of the Boston Symphony Orchestra in 1990; in 1992 he joined the faculty of the New England Conservatory of Music. Mr. Hudgins has been featured as soloist with both the Boston Symphony and Boston Pops, as well as with other American orchestras. In April 1994, with Seiji Ozawa and the Boston Symphony Orchestra, he was soloist in the world premiere of Maurice Wright's *Concertpiece* for marimba and orchestra. Mr. Hudgins has also maintained a lifelong interest in jazz; as a vibraphonist he is featured on two recordings by the Boston-based jazz quintet Pursuance, of which he is a founding member. In addition to the Boston Symphony, Mr. Hudgins has performed with the Philadelphia Orchestra, the New York Philharmonic, the Baltimore Symphony, and the Santa Fe Opera Orchestra, among others.

Brian Connelly is recognized as a pianist of exceptional range and accomplishment in both historical and modern repertoires. Born in Detroit, Mr. Connelly studied at the University of Michigan with György Sándor. He was recently featured in the Carnegie Hall series "Making Music" in a tribute to composer William Bolcom. Mr. Connelly has premiered works by composers William Albright, William Bolcom, Paul Cooper, David Diamond, and Ross Lee Finney, among many others. He has performed widely with such artists as violinist Sergiu Luca, flutist Carol Wincenc, clarinetist Charles Neidich, cellists Roel Dieltiens and Gary Hoffman, and pianists John Gibbons and André-Michel Schub, and he has shared ragtime recitals with jazz pianist Marcus Roberts. Mr. Connelly is a member of the ensemble CONTEXT, performing on eighteenth-century fortepiano and on nineteenth-century Rosenberger, Bösendorfer, Erard, and Pleyel pianos, as well as on the modern Steinway. He performed nearly 150 solo and chamber works for the acclaimed Da Camera of Houston in its pathbreaking first six seasons, and he is a frequent guest artist with chamber ensembles and at festivals nationwide. Mr. Connelly's performances this season include concertos, recitals, chamber music, and several performances of the complete *Vingt Regards sur l'Enfant-Jesus* by Olivier Messiaen. Mr. Connelly is Artist Teacher of Piano at the Shepherd School of Music at Rice University in Houston.

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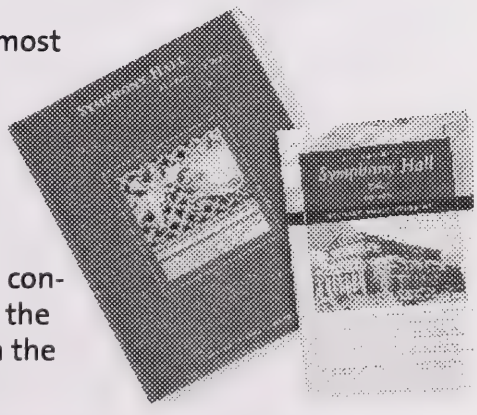
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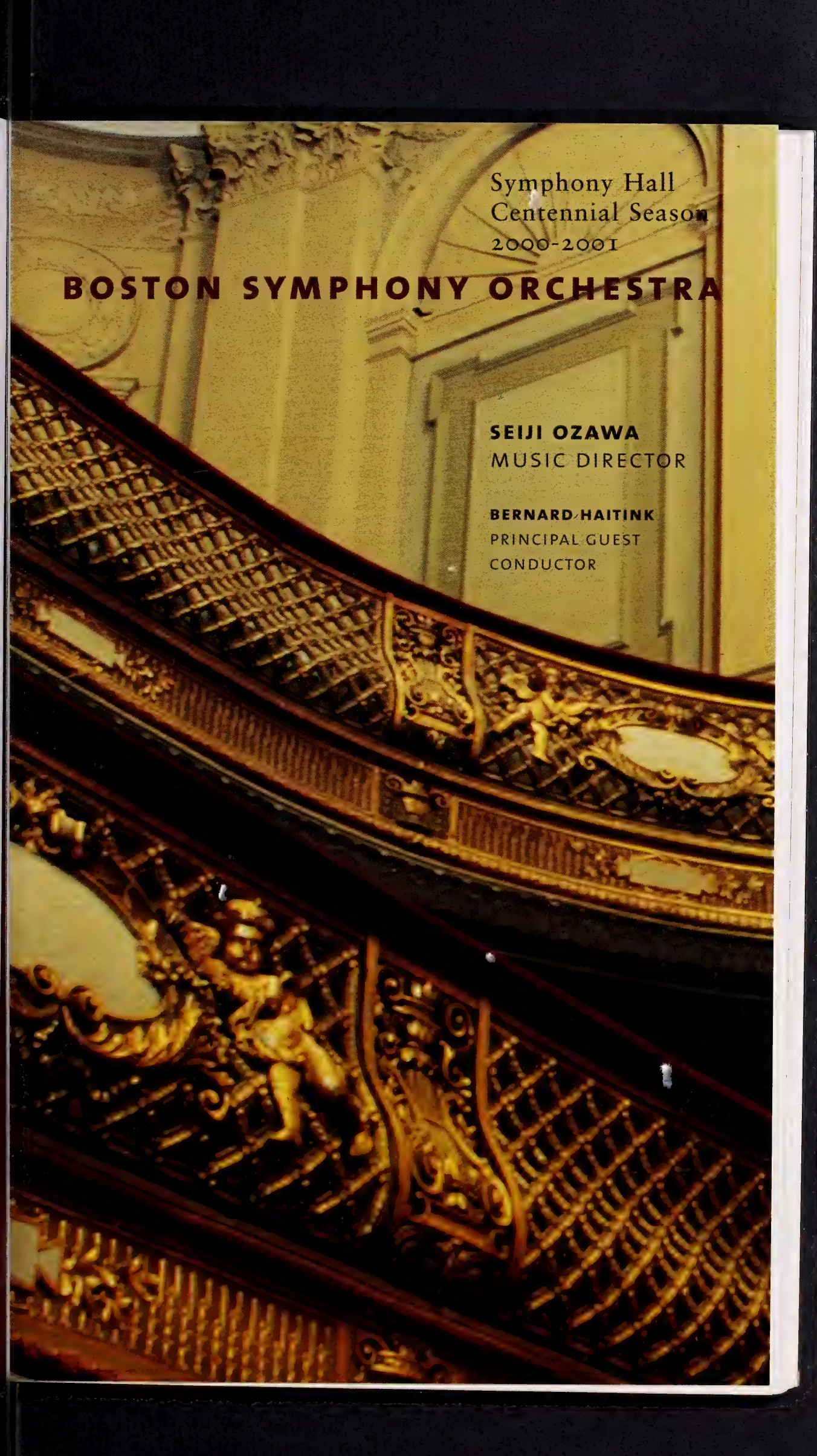
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This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

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BSO

Corigliano's Symphony No. 2, a BSO Commission, Wins Pulitzer Prize in Music

John Corigliano's Symphony No. 2 for String Orchestra, a BSO commission given its world premiere performances by Seiji Ozawa and the Boston Symphony Orchestra in Boston and New York this past November and December, received the 2000 Pulitzer Prize in music, announced April 17, 2001. Corigliano's symphony was one of several pieces commissioned by the BSO to celebrate Symphony Hall's Centennial Season. The Pulitzer Prize in music is given each year "for a piece of significant dimension by an American that has had its first performance in the United States during the year." Other finalists for the year 2000 were Stephen Hartke's *Tituli* and Fred Lerdahl's *Time After Time*.

Boston Symphony Chamber Players European Tour, May 9-22, 2001

Beginning next week, the Boston Symphony Chamber Players will make their first tour of Europe in nearly a decade, performing ten concerts in ten cities, in Germany, Switzerland, France, Austria, and Spain. In addition to Osvaldo Golijov's *Lullaby and Doina*, a BSO commission for the Chamber Players that had its world premiere as part of their season-closing Jordan Hall concert on April 29, the tour programs will include music of Beethoven, Brahms, Janáček, Mozart, and Stravinsky. Though they performed in London and Paris in December 1993, the Chamber Players made their most recent full tour of Europe in May 1992. Their most recent international tour was in May 1998, when they performed in South America. The Boston Symphony Chamber Players' 2001 European tour is sponsored in part by EMC Corporation.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders continue before all BSO subscription concerts and Open Rehearsals this season in Symphony Hall. These begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. For the season's final concerts this week, Harlow Robinson of Northeastern University discusses music of Mahler and Shostakovich (May 1, 4).

Parking Near Symphony Hall: A Note to Our Patrons

The BSO has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. As a special benefit, guaranteed, pre-paid parking is available to subscribers who attend evening concerts. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

With Thanks

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachu-



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setts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO has also been the beneficiary of project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the "Save America's Treasures" fund and the federal highway department. We are extremely grateful to the Massachusetts congressional delegation, especially Senator Edward M. Kennedy and Congressmen John Joseph Moakley and Michael E. Capuano, and their outstanding staffs in Boston and Washington, for sponsoring legislation supporting the BSO and its mission. If you would like to join us in thanking our state or federal elected officials for their role in furthering the mission of the BSO, or would like information on how you can help support public funding for the arts, please contact Jo Frances Kaplan, Director of Foundation and Government Support, by phone at (617) 638-9462 or via e-mail at jfkaplan@bso.org.

BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the BSO's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

BSO Members in Concert

Founded by BSO violinist Wendy Putnam, the Concord Chamber Music Society concludes its 2000-01 season with music of Haydn, Dvořák, and Barber performed by the Muir String Quartet—violinists Peter Zazofsky and Lucia Lin, violist Steven Ansell, and cellist Michael Reynolds—on Sunday, May 6, at 2:30 p.m. at Trinity Episcopal Church on Elm Street in Concord. Tickets are $16 ($8 students and seniors). For more information visit the CCMS website at www.concordchambermusic.org.

Tours of Symphony Hall

Throughout the Symphony Hall Centennial Season, the BSO offers free public tours of Symphony Hall on the first Saturday of each month at 1:30 p.m., Tuesdays at 9 a.m., and Wednesdays at 4:30 p.m. Tours begin at the Massachusetts Avenue entrance on Tuesdays, and at the Cohen Wing entrance on Wednesdays and Saturdays. For further information, or to schedule group tours, please contact the Volunteer Office at (617) 638-9390.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Muriel C. Kasdon and Marjorie C. Paley chair

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Ruth and Carl J. Shapiro chair, fully funded in perpetuity

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Haldan Martinson
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Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

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Shirley and J. Richard Fennell chair, fully funded in perpetuity

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Robert Bradford Newman chair, fully funded in perpetuity

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Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
°Daniel Katzen
Elizabeth B. Storer chair
‡Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
‡Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
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°On leave

Celebrating the Symphony Hall Centennial

More From the Stage...

Symphony Hall is one of the world's most magnificent concert halls—to play in, to look at, and to listen in. One can sit back and look up at the magnificent ceiling, the statuary, and other details, all of it a joy to behold. Another of my great joys in coming to work is the social aspect of my time here, the give and take with my colleagues, and my friendships with so many of them. And in addition to my colleagues, there are the many great soloists and conductors with whom I've worked in my thirty-five years here, all of which has added to the depth of my musical experience.

—Jules Eskin
BSO principal cellist

Some halls can sound very well for the musicians, but in the audience the sound may be dry, meager, or thin. The opposite also can happen—the sound can be dry on stage, but actually quite nice in the audience.

Symphony Hall's acoustic is very enjoyable for both the musicians on stage and the audience. The quality of the softest *pianissimo* is maintained into the farthest corners of the hall. Because of this, the musicians can play with great refinement, without having to force the sound unnaturally. Symphony Hall asks for quality, not quantity.



Rush ticket line at Symphony Hall, probably in the 1930s

In the Concertgebouw in Amsterdam, a sound that seems harsh on stage may still sound round and warm. In Symphony Hall, however, the harshness will still be present. The character of the hall is warm, without predominating over the sound itself: it sustains all of the different colors produced by the musicians. This allows great intimacy between audience and musicians, with a very lively musical outcome.

—Jacques Zoon
BSO principal flute

I will never forget my first impression of Symphony Hall. It was when I came for my BSO audition, and I had been performing at the acoustically terrible Constitution Hall in Washington, D.C., as a member of the Washington National Symphony. I was told to warm up on the Symphony Hall stage on the harp that was there, and when I started to play, I thought that two or three harpists must be playing with me. The sound was so resonant and warm.

—Ann Hobson Pilot
BSO principal harp

Full, satisfying, rich, embracing, holographic, honest, supportive, faithful, intimate, grand, and inviting, Symphony Hall holds you in the palm of its hand and makes you feel as though you can play forever. Long live Symphony Hall!

—Norman Bolter
BSO trombonist

Before joining the BSO, I was a member of the Montreal Symphony Orchestra for many years. I had been there for two or three seasons when we came to play at Symphony Hall during a long American tour. The Place des Arts in Montreal was adequate at best, and

although I had performed in several of the better halls in Europe, the first time I sounded a note in Symphony Hall was genuinely revelatory. We arrived here in the late morning before the concert, and I hung around after rehearsal and practiced on the dimmed, empty stage for a couple of hours in the afternoon. I must have played through all the standard orchestral excerpts, all the Mozart concerti, anything and everything else that came to mind. It was fortunate that I had very little to play on that program, as I had very little lip left for the performance. I had spent a couple of years fighting against a dull and recalcitrant hall, and a couple of weeks playing in hotels and locker rooms; I felt like a man lost in the desert, stumbling upon an oasis. I wouldn't say that the experience made me more than an infinitesimally better player; but when you play in this hall, you hear yourself sounding as good as you possibly could on that particular day, and musicians who are not fortunate enough to play here all year rarely hear themselves at their very best. When you play on this stage, you learn how good you can really sound.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Although most people are aware of the beauty of Symphony Hall's acoustics, what I love best about it is how transparently it allows us to make music: one feels that a soft note always sounds soft, a harsh one harsh, a brilliant one brilliant. The acoustic simply transmits what we do, but neither flatters nor insults what we produce from our instruments. When I played in Montreal, and other places, I would always warm up in the best-sounding space I could find before going out on stage. Here, when I have something big to play, I'll warm up in one of the horrid little closet-like practice rooms downstairs; but I know that when I walk out and play those first notes on the stage, a great wave of relief and pleasure will wash over me, when I hear how beautiful my instrument truly is.

—James Sommerville
BSO principal horn

From Our Audience...

Where can I begin to talk about the joys that the Boston Symphony Orchestra has given me throughout the sixty years I have lived in this wonderful city? As soon as I arrived from Berlin in 1939 at the age of eighteen, having fled the Nazi terror at the last minute, I made every effort to attend as many concerts as I could afford, which in the beginning was very rarely.

Ever since I was young I had regularly attended concerts by the great Berlin Philharmonic Orchestra, but as a Jewish girl I was soon banned from public places, concert halls included. What a joy it was, therefore, to have the privilege to hear this beautiful orchestra play, to hear good music once again. The very first time I entered Symphony Hall I was overwhelmed by the exquisite hall, the nearly perfect acoustics, and by the performance of this world-renowned orchestra. Although I have not been a consistent subscriber, I don't believe that there has been any time since I arrived in Boston that I have not attended some concerts every year.

I recently reconnected with a friend of my youth and we were married five years



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Symphony Hall seems to have the characteristics of an exquisite wine—it keeps getting better with age. All other halls pale in comparison. My fondest impression of this place is when I am at the hall very late at night, on stage, practicing with the building completely empty except for me. The hall gives me something every time I play a note. There is no greater gift.

—Timothy Genis
BSO assistant timpanist

Of the halls in which I've played throughout the world, Symphony Hall is unquestionably one of the greatest, with a quality and character all its own. As with any hall, it takes some getting used to, and you need first to get the feel of it—there's something special about all the wood, the balconies, even the seats. It's a glorious place, with a lot of history (though one doesn't think about that while playing). And it has even better sound when there are people in it, which is as it should be. The feel and acoustic of Symphony Hall make it a truly comfortable place in which to play; there's a sheen to the sound, and a warmth that lets you project the sound of your instrument very easily, even to the back of the hall. There's a kind of aura that envelops not only the stage, but extends out into the hall as well.

—Steven Ansell
BSO principal viola

ago. It gave me great pleasure to introduce my very musical French husband (who grew up with the world-famous Gewandhaus Orchestra in Leipzig) to our orchestra. He is as delighted with the concerts as I have been throughout the years. Each time I enter Symphony Hall I still feel the same thrill, as I did the first time. To be able now to share the experience with someone I care about is a double treat. It is my hope that we will be able to enjoy many more performances for years to come.

—Irene Hofstein

As a student in the '30s, we lunched at the little bar on the second balcony, with a sandwich and coffee for 50¢, and stayed for the concert in a rush seat for another 50¢, on Friday afternoons! Then, in 1937, newly married, my husband and I were the lucky recipients of season tickets to the Saturday-night concerts. The scene then was quite different, with many of the audience dressed in formal clothes. But the rewards of the evening were the same.

I think back to the young Lenny Bernstein, fairly dancing on the podium, conducting Stavinsky's *Firebird*; to Koussevitzky himself(!); to Leinsdorf, Munch, and others leading up to our own cherished Ozawa. I remember Myra Hess and her harpsichord—the endless parade of artists of the keyboard, the violin, the cello... Our horizons have been extended, our lives enriched with the constant gifts from Symphony Hall.

—Mrs. Lester Warren

It was an evening I will always remember. My husband and I have been Symphony subscribers for many years, but for the very first time, about two years ago, my husband was detained in a traffic jam on his way home and much to our dismay was unable to get to Symphony. I got to Symphony with an extra ticket and was told at the box office that it was a sold-out concert and that people standing in line were waiting for a returned ticket. The first gal in line needed two seats, but the

Musicians don't just play *in* Symphony Hall; they *play* Symphony Hall, a grand and musical instrument in its own right.

—Lawrence Wolfe
BSO assistant principal bass

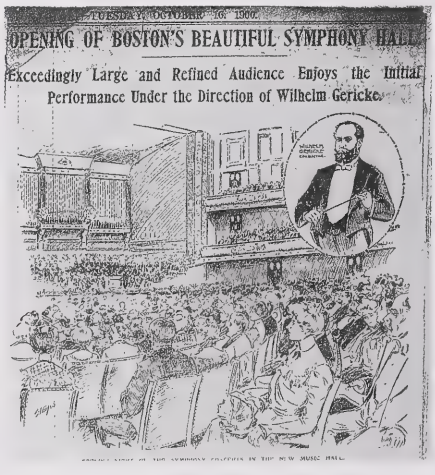
As the BSO's solo English horn player, I frequently find myself playing alone, or nearly alone, within the orchestral setting—for example, the famous "shepherd's call" in the slow movement of Berlioz's *Symphonie fantastique*, or after a cataclysmic climax in a work like Shostakovich's Symphony No. 8. This gives me a unique opportunity to interact with the fabulous acoustic of our hall.

I often try to listen to my sound in a sort of projected, indirect way—that is, I listen to myself as though I were sitting in the balcony observing myself playing. In this way I try to find that otherworldly place that great music actually comes from, to capture the magic of music as it is experienced by the listener; I'm not just playing the English horn, but serving as the composer's "messenger." Because the acoustic of Symphony Hall is so warm and immediately responsive, it's like a guide, judge, and great friend to me.

—Robert Sheena
BSO English horn player

Symphony Hall Centennial Exhibit

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.


OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL

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The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

Also available in the home version.



The power of the orchestra. The vocal agility of the diva. The inspiration of the conductor. A live performance plays to our souls as much as our ears.

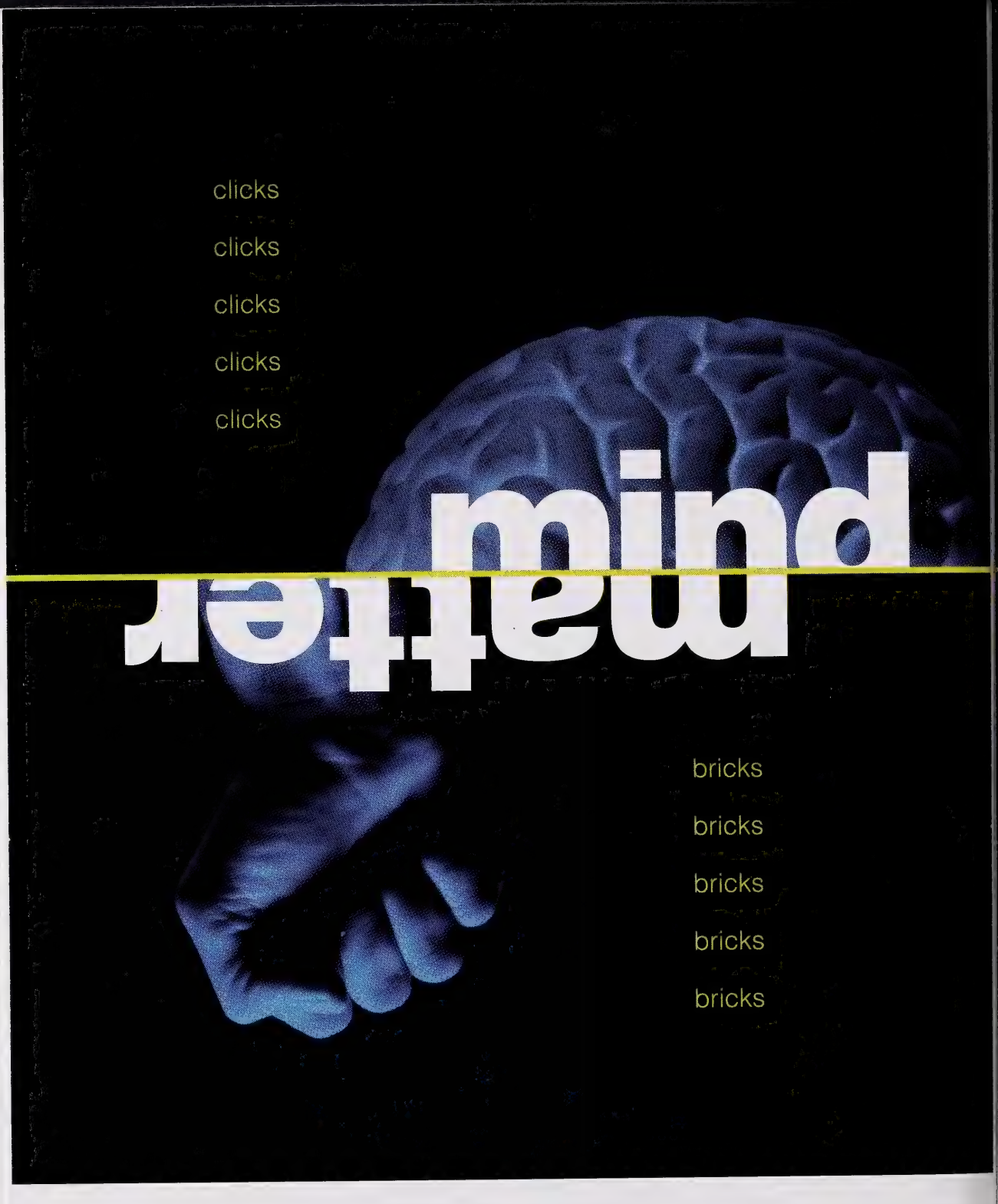
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What makes Symphony Hall so terrific is that it's such a resonant place. My instrument, the contrabassoon, isn't the loudest instrument in the world, but here I never have to worry about forcing my sound, so I can concentrate on quality of tone, on subtleties of intonation and response, without ever having to push. Symphony Hall is a great hall; I wouldn't want to play anywhere else.

—Gregg Henegar
BSO contrabassoonist

Though filled with history and tradition, Symphony Hall is much more than a historical landmark—it's a living, breathing space that makes a musician's job easier. Whether playing or listening, I can't think of another hall that gives back so much. It's so enjoyable and rewarding to make music in such a responsive place, to have the sound of our instruments bounce back to us in so glorious a fashion. The creators of this space struck gold; they got it right in every way. It's a real privilege and honor to play within these walls.

—Owen Young
BSO cellist

next gentleman was alone, in Boston for the first time. He was never able to hear the Boston Symphony "live" and practically jumped for joy when I offered him my spare ticket. He enjoyed the concert thoroughly and was so thrilled to have the opportunity, at very long last, to hear the Boston Symphony "live" and view our beautiful hall. He thanked me over and over again, and certainly walked away with a very warm feeling for Boston. I know he will always remember that experience, and so will I.

—Gladys D. Zimmerman

My wife Deborah Cooper and I committed to a life together at Symphony Hall. Shortly after we started dating we recognized our mutual love of music. We jointly subscribed to Symphony and spent a couple of seasons in the intimacy of the second balcony's jump seats. That shared experience proved to me she was the "girl of my dreams."

During our third season we moved to real seats in the center of the second balcony and we became active in the Junior Council (now the BSAV). With Symphony

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

representing an important aspect of our lives, I chose the Cabot-Cahners Room to propose to her. So, before one of our last subscription concerts of the year, I made a date to meet her there.

Concerned that I wouldn't get a table, I was the first to arrive at the just-opened doors to the Cabot-Cahners Room. I then sat nervously waiting for her. The table, with four chairs around it, quickly attracted another couple. The man said, "Do you mind if we share the table with you?" "No," I replied, "but I plan to propose to my girlfriend in just a few minutes." They looked at each other, smiled, then looked at me and said, "Good luck." They found another table nearby.

My future bride arrived, I brought her a glass of wine, slipped to one knee, and asked her to marry me.

Sixteen years later, we still enjoy Symphony, sit in the same seats, and always think fondly of the Cabot-Cahners Room.

—H. Paris Burstyn

Our Thursday-evening memories are many: of Ozawa, Davis, Previn, and so many great maestros; of the magic of Mozart, the brilliance of Beethoven, the sounds of Stravinsky, the power of Mahler; the voices of Norman, Battle, von Stade. But nothing compares with the expectation of those evenings after busy days, and the peace and joy that Symphony Hall has brought us. These are evenings when the gods breathe, when beauty visits our mortal world and invites us to listen and feel—for a while.

—Mr. and Mrs. John L. Mahoney

Just a short while ago I moved from New York to Boston. My first transaction? I joined the BSO's Repartee program and decided to "go solo" to experience the

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Boston Symphony Orchestra. After figuring my way around and through the T-stops, I arrived at Symphony Hall wearing typical just-out-of-college garb—black pants, button-down blouse, and light sweater, backpack slung over my shoulders. I was astounded by the lights of Symphony Hall, the long halls, spacious corridors, and surprises around every corner—so many doors and neat, helpful signs pointing me to the shop, coatroom, clean bathrooms, and the Cohen Wing, home of the pre-concert Repartee reception. Finally it was almost showtime. The friendly ushers all pointed the way to my seat in the right balcony, where I sat all night staring at the pure white statues opposite me, aesthetically pleasing and patient. Those statues were my quiet still partners as together we held our breath and closed our eyes, still enough to hear Mahler's Symphony No. 2 and anticipate every note, every bar to come—together.

—Erika Bai Siebels

My father, Dr. Franklin G. Balch, was a personal physician for the Higginsons. (Henry Lee Higginson was the founder of the Boston Symphony Orchestra.) They were obviously very fond of him, as letters from them suggest. One of my very earliest memories was watching a victory parade in 1918 or '19 from a window in their Commonwealth Avenue house.



Architect's rendering of Symphony Hall

My very first Symphony concert was when Mr. Higginson gave my father his Saturday-evening seat and I was allowed to go with him. My next memory is of hurrying over on Friday from the Winsor School for a rush seat. Later I went often with my mother-in-law from Worcester in her front-row, second-balcony seats—wonderful! Next was when my husband and I were lucky enough to get seats for the Cambridge Memorial Hall series. Now, after long years with my friend, Mrs. Charles A. Janeway, and then my husband, I am still going at 90 in my second-balcony Friday-afternoon seats, and appreciate the new elevator on the left side!

This accounts for some eighty years of BSO attendance! Not many can match that.

—Cornelia B. Wheeler

I started going to the Friday-afternoon concerts when I was eleven; my mother would call in to school that I was sick. The school finally noticed the pattern, and I had a shortened school day after Ma explained. There was a little old blue-haired lady in the seat in front of me who lived in Longwood Towers; she always wore a fur stole and a hat to match, which she'd remove so I could see better, though she was so short I didn't have any problem! She could stomp her feet as well as the rest of them, though—I loved hearing the foot-stomping as a form of applause, especially when the audience was full of genteel elderly ladies. I'm proud to say I've been a regular on Fridays for thirty-eight years—I take my mother now, instead of the other way around!

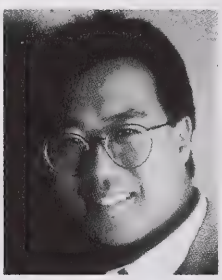
—Joanie V. Ingraham

Tanglewood 2001

The 2001 Tanglewood season will be Seiji Ozawa's last full Tanglewood season as the BSO's music director prior to his assuming the music directorship of the Vienna State Opera in September 2002; he will conduct only a limited number of Tanglewood concerts in 2002. Mr. Ozawa opens the BSO's 2001 Tanglewood season on Friday, July 6, with special guest Mstislav Rostropovich as soloist in Strauss's *Don Quixote*. Mr. Ozawa will lead six BSO concerts this summer, also to include performances with Yo-Yo Ma, Peter Serkin, and Yefim Bronfman, and a concert performance of Strauss's *Salome* featuring soprano Deborah Voigt singing her first-ever Salome, tenor Siegfried Jerusalem as Herod, and baritone Falk Struckmann as John the Baptist. In addition, Mr. Ozawa will participate in the annual Tanglewood on Parade concert and lead the Fellows of the Tanglewood Music Center in a fully-staged production of Ravel's *L'Heure espagnole*, the latter as part of a TMC double bill also to include a concert performance of Ravel's *L'Enfant et les sortilèges* with Robert Spano conducting.



Deborah Voigt



Yo-Yo Ma

Tanglewood's programming for 2001 marks the fiftieth-anniversary of the deaths of two 20th-century musical giants—longtime BSO music director and Tanglewood founder Serge Koussevitzky, to be represented by works championed or commissioned by him; and composer Arnold Schoenberg. In all, the BSO will give twenty concerts throughout the summer, with such internationally acclaimed guest artists as

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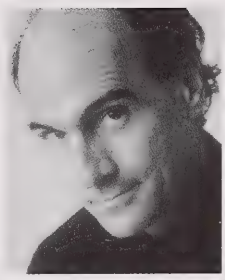
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BSO principal guest conductor Bernard Haitink will make his first Tanglewood appearances since 1996. Other guest conductors will include Roberto Abbado, James Conlon, Andrew Davis, Rafael Frühbeck de Burgos, André Previn, David Robertson, and Robert Spano. Visiting ensembles include the Pittsburgh Symphony Orchestra under Mariss Jansons, the Orchestra of St. Luke's under Donald Runnicles, and the Israel Philharmonic under Zubin Mehta.



Dame Kiri Te Kanawa



Pamela Frank

Keith Lockhart and John Williams will lead special programs with the Boston Pops, and also share the Tanglewood on Parade podium with Seiji Ozawa and André Previn. Minnesota Public Radio's *A Prairie Home Companion*, with host Garrison Keillor, will broadcast live from the Koussevitzky Music Shed for the second consecutive year, and James Taylor will return to highlight Tanglewood's July Fourth celebration.



Rafael Frühbeck de Burgos

Tanglewood's 2001 Ozawa Hall schedule includes solo recitals by pianists Yefim Bronfman, Peter Serkin, and Mitsuko Uchida; two concerts featuring soprano Dawn Upshaw; the Boston Symphony Chamber Players; the world premiere with Yo-Yo Ma, Emanuel Ax, Pamela Frank, and Denyce Graves of Richard Danielpour's *Portraits* on text by Maya Angelou; the Emerson String Quartet with Yefim Bronfman; baritone Matthias Goerne singing Schubert's *Die schöne Müllerin*; a program of Gregorian Chant and *a cappella* music from the Americas featuring the vocal group Chanticleer; and an evening of jazz with André Previn and bass player David Finck.

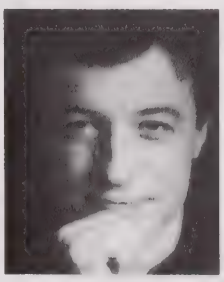


Peter Serkin



Van Cliburn

In the two weeks leading up to the opening Boston Symphony concert, Tanglewood will present a fully-staged Boston Early Music Festival production of Lully's opera *Thésée*, a Boston Early Music Festival program of Rameau and Clérambault, two concerts by the Juilliard String Quartet, and chamber programs featuring music of Schoenberg and Haydn with Peter Serkin and other guest artists. The season also includes concerts by the talented young musicians of the Tanglewood Music Center, as well as Jazz at Tanglewood throughout Labor Day weekend and the annual Festival of Contemporary Music. For a brochure with complete program and ticket information, call (617) 638-9470. For more information call (617) 266-1492 or visit the BSO website at www.bso.org.



Robert Abbado



Dawn Upshaw

bravo



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SYMPHONY HALL CENTENNIAL SEASON

Tuesday, May 1, at 8
Friday, May 4, at 8

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SEIJI OZAWA conducting

MAHLER — Songs on texts from *Des Knaben Wunderhorn*

Des Antonius von Padua Fischpredigt
(Anthony of Padua's sermon to the fishes)
Rheinlegendchen (Little Rhine legend)
Der Schildwache Nachtlied (The sentry's night song)
Revelge (Reveille)

Wo die schönen Trompeten blasen
(Where the beautiful trumpets blow)
Das irdische Leben (Earthly life)
Das himmlische Leben (Heavenly life)
Urlicht (Primal light)

THOMAS HAMPSON, baritone

Texts and translations begin on page 33.

INTERMISSION

SHOSTAKOVICH — Symphony No. 5 in D minor, Opus 47

Moderato
Allegretto
Largo
Allegro non troppo

Please note that this year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of these concerts (see page 24).

These concerts will end about 9:50.

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Farewell and Thanks



Ronald Feldman



Chester Schmitz



Cleveland Morrison

Two members of the Boston Symphony Orchestra will leave the BSO at the end of the 2001 Tanglewood season. A member of the cello section for thirty-four years, Ronald Feldman joined the orchestra in 1967; he has been appointed Artist-in-Residence at Williams College in Williamstown, Massachusetts, effective September 2001. Principal tuba of the BSO and Boston Pops Orchestra since joining the orchestra in 1966, Chester Schmitz will retire after thirty-five years of service. In addition, Symphony Hall stage manager Cleveland Morrison, who joined the staff of the BSO in 1972, will retire from his position in October 2001, with thirty years of service to his credit.

Ronald Feldman was nineteen years old when he joined the Boston Symphony Orchestra in 1967. Born in Brooklyn, he is a graduate of Boston University and is currently on the faculties of the Boston Conservatory, the New England Conservatory, and Berklee College of Music; he intends to continue his affiliations with all three schools. Increasingly in demand as a conductor, Mr. Feldman was conductor of the New England Philharmonic and Worcester Symphony Orchestra and has also served as assistant conductor of the Boston Pops Orchestra under John Williams. He is currently music director and conductor of the Berkshire Symphony Orchestra. As a guest conductor he has appeared with the London Symphony Orchestra, Bucharest Philharmonic, Saint Louis Symphony, and Quebec Symphony. Mr. Feldman will continue to expand his chamber music, solo, and conducting activities. His plans also include more time with his family, and travel.

Principal tuba player of the Boston Symphony and Boston Pops since 1966, Chester Schmitz attended the University of Iowa School of Music. As a member of the Hawkeye Marching Band, he played in the halftime show at the 1959 Rose Bowl before joining the U.S. Army Band, playing not only tuba but also double bass in the White House Strolling Strings and Swing Band. He was offered the position of principal tuba with the Minneapolis Symphony while in the army, but was unable to accept. As a member of the Boston Pops, Mr. Schmitz was featured in a 1970 television performance of *Tubby the Tuba* with Julia Child and Arthur Fiedler conducting; this was also recorded by the Pops. In 1971 he was soloist in Vaughan William's Concerto for Tuba and Orchestra with the Boston Symphony Orchestra under William Steinberg. In 1981, with John Williams conducting, he was showcased in a Pops television taping of *Variations on "Carnival of Venice."* In 1985, during the 100th Anniversary Season of the Boston Pops, he performed the world premiere of John Williams's Concerto for Tuba and Orchestra, which was dedicated to him by the composer. He and his wife Diane have five children and are planning to attend the F.I.R.E. School of Ministry in Pensacola, Florida, in preparation for full-time ministry for Jesus Christ.

Cleve Morrison was born and raised in the West Indies, where he acquired his license as a master plumber. Since then he has, in his words, "learned by doing," advancing from his original position as plumber on the Symphony Hall house crew to his present position as Symphony Hall stage manager. As such, he is responsible for preparing the stage for all concerts that take place at Symphony Hall, including those of the BSO, the Boston Pops, and all outside events. He is also stage manager for the Boston Pops Esplanade Orchestra when it performs outdoors on the Charles River Esplanade. In his view, his job is to ensure a stage set-up conducive to the finest possible playing: "If the orchestra members are comfortable, the audience will be pleased as well." Besides his interest in music, which he has cultivated by researching scores in the BSO library and studying instrumentation, Mr. Morrison is president of the Windsor Cricket and Social Club, the oldest West Indian club in Boston. One of his main hobbies—one from which the entire Symphony Hall staff has benefited on special occasions—is cooking, particularly the preparation of dishes from his native West Indies.

Please join us in thanking these three gentlemen for their commitment and service to the Boston Symphony Orchestra and to the entire musical community of Boston. We wish them well in all of their future endeavors.

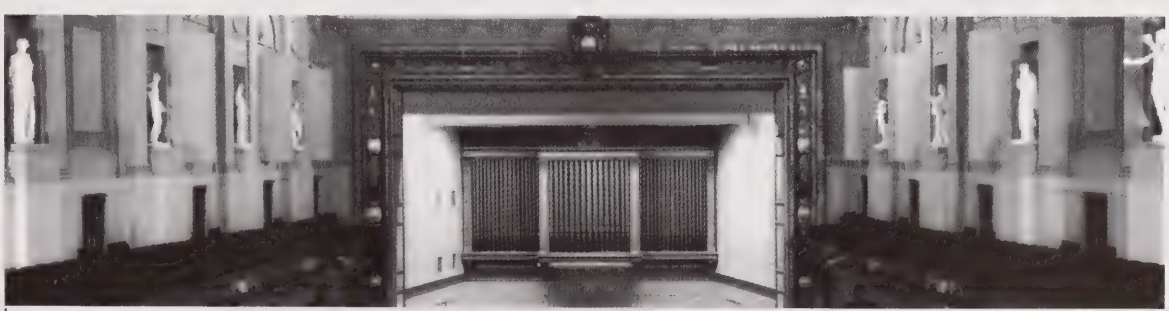
Gustav Mahler
Songs on texts from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*)



Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. Between 1892 and 1901, Mahler composed twelve songs on texts from Des Knaben Wunderhorn *that are often performed as a single large group with mezzo-soprano and baritone soloists; those include the first six of the eight being sung by Thomas Hampson in these concerts (the other six—not being performed this week—are "Lied des verfolgten im Turm," "Wer hat dies Liedlein erdacht?," "Trost im Unglück," "Lob des hohen Verstandes," "Verlorne Müh'," and "Der Tamboursg'sell"). Regarding the songs on this program: "Des Antonius von Padua Fischpredigt" was completed August 1, 1893, in orchestral score and was first sung in 1905 by Anton Moser. "Rheinlegendchen" was completed August 10, 1893, in orchestral score and was first sung on October 27, 1893, by Paul Bulss. "Der Schildwache Nachtlied," which has its origins in an abandoned opera project of 1888, was completed on January 28, 1892, and was first sung by Paul Bulss with the composer conducting on October 27, 1893, in Hamburg. "Revelge" in orchestral score dates from July 1899. "Wo die schönen Trompeten blasen" was composed in August 1895; the orchestral score dates from July 1898 and was first sung in 1900, by Selma Kurz. "Das irdische Leben" in orchestral score dates from August 1893 and was first sung in 1900, by Selma Kurz.*

The last two songs being sung this week are best-known in the versions later incorporated by Mahler into two of his symphonies. Mahler finished "Das himmlische Leben" in its original form as a song with piano accompaniment on February 6, 1892; a version for voice and orchestra was performed in Hamburg in 1893. Ultimately, with somewhat altered instrumentation, and with the vocal line assigned to soprano, it became the finale of Mahler's Fourth Symphony, which he completed in April 1901. Probably composed in 1892, "Urlicht" was also first a song with piano accompaniment; it was orchestrated in 1893 and incorporated, with slightly revised orchestration, and with the vocal line assigned to alto, as the fourth movement of Mahler's Symphony No. 2 in 1894.

This week's Boston Symphony performances with Thomas Hampson utilize the Universal Edition published in 1999 and based on the critical edition edited by Renate Stark-



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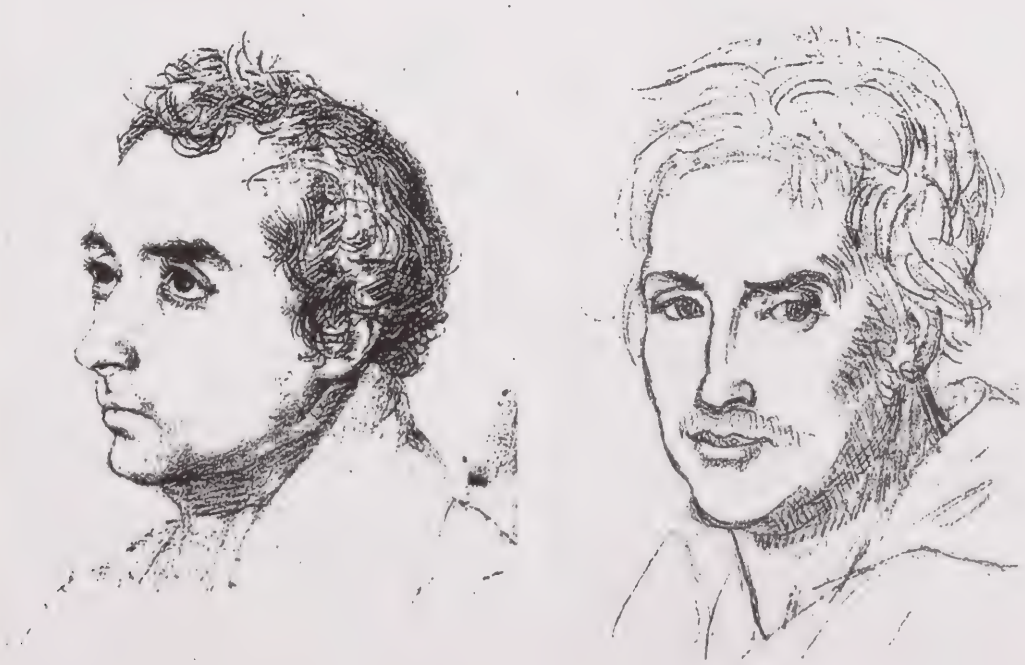
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Voit in collaboration with Mr. Hampson. The orchestra required for the songs being performed here includes three flutes, two piccolos, alto flute, two oboes, English horn, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, timpani, triangle, birch brush, cymbals, tam-tam, tambourine, snare drum, bass drum, glockenspiel, harp, and strings. The third flute, alto flute, bass clarinet, and tambourine are used only in "Das himmlische Leben." The second piccolo and glockenspiel are used only in "Urlicht."

The first performances by the Boston Symphony Orchestra of any of these songs were given on April 6 and 7, 1917, when Julia Culp, with Karl Muck conducting, sang "Rheinlegendchen." On January 25 and 26, 1924, Marya Freund, with Pierre Monteux conducting, sang "Das himmlische Leben" and "Urlicht," along with "Wer hat dies Liedlein Erdacht?" Since then, the Boston Symphony Orchestra has performed the "standard" set of twelve "Wunderhorn" songs (including six of the songs being performed this week, but excluding "Urlicht" and "Das himmlische Leben," which have since been heard here only as part of the Second and Fourth symphonies, respectively) in December 1978 in Boston, at Carnegie Hall, and in Washington, D.C., with Colin Davis conducting, soprano Jessye Norman, and baritone John Shirley-Quirk; at Tanglewood on August 9, 1980, with Colin Davis conducting, contralto Maureen Forrester, and Shirley-Quirk; and in April 1988 in Boston and at Carnegie Hall with Seiji Ozawa conducting, mezzo-soprano Brigitte Fassbaender, and baritone Thomas Allen.

Des Knaben Wunderhorn, or *The Boy's Magic Horn*, is a collection of German folk poetry, compiled just after 1800 in nationalist and Romantic fervor by two poets in their early twenties, Clemens Brentano and Achim von Arnim. This was a new sort of preoccupation. In England, two years before the turn of the century, William Wordsworth, with some assistance and great encouragement from Samuel Taylor Coleridge, had anonymously published the *Lyrical Ballads*, taking a vigorous stand against the "gaudiness and inane phraseology" of current poetry and seeking to ascertain "how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure." Closer to home, the brothers Grimm, Jacob, a grammarian, and Wilhelm, a literary historian, were beginning to collect the fairy tales they



Clemens Brentano (left) in an 1819 drawing by Wilhelm Hensel; Achim von Arnim (right) in an 1819 drawing by Clemens Brentano

would publish from 1812 to 1815. A compilation of folk poetry, at any rate, is what *Des Knaben Wunderhorn* purports to be, though in fact, and much to the distress of the philologically scientific Grimms, Brentano and von Arnim indulged themselves freely in paraphrases, additions, and deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. In this, as in most things, the two poets, whom Joseph von Eichendorff characterized as "an odd couple" ("*ein seltsames Ehepaar*"), differed widely: the excitable, moody Brentano, whose sister Bettina is a familiar figure in the biographies of Goethe and Beethoven (she was also a wholesale inventor of Beethoveniana), was the one with the passion for "antiquing," while von Arnim, the aristocratic and serene Berliner, tended toward a "modernizing" smoothing out of the material.

Brentano and von Arnim met in the summer of 1801 while they were both students at the University of Göttingen, and what turned into their *Wunderhorn* plan had its beginnings on a boat trip down the Rhine in June 1802. Other work, other plans, other adventures intervened, among them much traveling on von Arnim's part (this he put to good use for the collection), and Brentano's marriage to Sophie Mereau, followed soon by the birth and death of their first child. But by the fall of 1805 Volume I of *Des Knaben Wunderhorn* was in print. The title page carried a sketch of a boy on horseback with



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a horn, drawn by the Karlsruhe court painter, Kuntz, after a design of Brentano's. By 1808 the second and third volumes were on hand as well. These were chiefly the work of Brentano, who, after the death of his wife and of a second child in October 1806, desperately needed the distraction of hard work.

The three *Wunderhorn* volumes made a strong impact, being widely read, discussed, criticized, and imitated. The first volume was dedicated to Goethe, who responded with an article in which he wrote, "By rights this little book should find a place in every house where bright and vital people make their home.... Best of all, this volume might lie on the piano of the amateur or master of musical composition so that these songs might come into their own...." This wish was partially fulfilled, as Johann Friedrich Reichardt and Carl Friedrich Zelter (whom Goethe thought so superior to Schubert as composers of his poems) turned quickly to *Des Knaben Wunderhorn* and so, later in the century, did Robert Franz, Mendelssohn, Schumann, and Brahms, whose Lullaby must be the most famous of the *Wunderhorn* songs. Still later, Strauss and Schoenberg also wrote some *Wunderhorn* songs, but no one made the collection so much his own as Gustav Mahler.

Mahler began to write *Wunderhorn* songs immediately after completing the Symphony No. 1 in 1888, but he had already borrowed a *Wunderhorn* poem as the founda-



tion for the first of his *Wayfarer* songs of 1884-85. Between 1888 and 1901 he set twenty-four *Wunderhorn* poems; in fact, with the sole exception of Friedrich Nietzsche's "Midnight Song" from *Zarathustra*, which is the fourth movement of the Symphony No. 3, he turned to no other source for his vocal music during that period. The anthology was for Mahler more than a collection of poems. With its range and tone encompassing the scurrilous and the sentimental, the grotesque and the tender, the trim and the cute, barracks and meadow, the Romantic past and insistent present, *Des Knaben Wunderhorn* determined for more than a decade the affect and atmosphere of his music, the symphonies as well as the songs. In 1901 Mahler turned to the poetry of Friedrich Rückert, and the purely orchestral symphonies, numbers 5, 6, and 7, marked a new compositional manner, after which Mahler never again returned to *Des Knaben Wunderhorn*.

Des Antonius von Padua Fischpredigt—St. Anthony was a Franciscan from Portugal, who taught in Morocco, France, and Italy. He garnered a reputation as a "hammer of heretics" and died, while still a young man, at Padua in 1231. He was a famous preacher, but the tale of his going to address the fishes when he found the church empty is fantasy. Mahler, in a letter to his friend Natalie Bauer-Lechner, provides some com-



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mentary: "A somewhat sweet-sour humor reigns in the Fish Sermon. St. Anthony preaches to the fishes, but his speech sounds completely drunken, slurred (in the clarinet), and confused. And what a glittering multitude! The eels and carp and sharp-mouthed pikes, whose stupid expression as they look at Anthony, stretching their stiff, unbending necks out of the water, I can practically see in my music, and I nearly burst out laughing.... Only very few people will understand the satire on humanity in this story!" (Reading this last sentence, it is easy to see why a lot of people found Mahler irritating.) Mahler made use of this music also for the scherzo of his Symphony No. 2, finishing the scoring of the song one day after completing the scherzo's orchestration. Much later it went on to an unexpected and brilliant resurrection in the *Sinfonia* (1968) of Luciano Berio.

Rheinlegendchen—This song is orchestrally the smallest, using only a wind quintet together with the strings. Mahler's tempo mark, "*gemächlich*" ("easygoing"), is one of his favorites. The title is Mahler's: the original name of the poem is "Rheinischer Bundesring," which might be rendered as "Rhenish Bonding-ring." Like the minuet in the Third Symphony, with which it shares the key of A major and also its mood, *Rheinlegendchen* was one of Mahler's few undisputed successes, being encored at its premiere and often thereafter.



Title page from the first edition of Volume 1

Der Schildwache Nachtlied—Mahler grew up near an army post, and the sound of military signals, of drumming, and of marching is a presence in his music from his earliest works to his last. This military song ends up in mystery. Mahler alters few words, but makes a significant change in the punctuation. The poem connects "*Wer's glauben tut*" to the preceding lines with a comma; Mahler separates it with an exclamation mark. Thus a simple statement becomes an ironic, skeptical comment.

Revelge—One of the grimmest of his military pieces and requiring the biggest orchestra of any *Wunderhorn* song. Mahler takes the poem over with few alterations. In general, along with countless variation in details like punctuation or dialect contractions, Mahler does tend to introduce changes by addition, repetition, subtraction, or substitution, treating his sources as freely as Brentano and von Arnim treated theirs. Here, for example, he drops a line from the fourth stanza, perhaps because he forgot, but more probably because he sought in his own way to "modernize" the poem by breaking away from the regularity of its structure. Mahler's departures from the *Wunderhorn* texts make a fascinating study, and they show Theodor W. Adorno's characterization of his compositional procedure and the nature of his imagination—"turning cliché into event"—to

be true in words as well as music.

Wo die schönen Trompeten blasen—This is surely the most beautiful of Mahler's pre-Rückert songs, at least among the non-military ones. The text is Mahler's conflation of the two *Wunderhorn* poems "Bildchen" ("Little Picture") and "Unbeschreibliche Freude" ("Indescribable Joy"), mostly the former, to which he adds some lines of his own. His omissions of various realistic and sentimental touches in the sources, some of which were certainly Brentano's invention, produce a really new, hauntingly mysterious poem. Here, too, military trappings are present, but as though seen through the wrong end of the telescope.

Das irdische Leben—For this muted, sinister song with its restless divided strings, Mahler has shortened the poem and replaced the original haunting title of "Verspätung" ("Delay"). He explains his decision: "The text only suggests the deeper meaning, the treasure that must be searched for. Thus I picture as a symbol of human life the child's cry for bread and the mother's attempt to console him with promises. I named the song '*Earthly Life*' for precisely that reason. What I wished to express is that the necessities for one's physical and spiritual growth are long delayed and finally come too late, as they do for the dead child. I believe I have expressed this in a characteristic and frightening way, thanks to the strange sounds, roaring and whistling like a storm, of the accompaniment to the child's tortured and anguished cries, and to the slow, monotonous replies of the mother, Destiny, who does not always fulfill at the right time our anguished plea for bread..."

Das himmlische Leben—Mahler originally meant to end his Third Symphony with this song, but used it instead—assigning the vocal line to solo soprano, and with somewhat altered instrumentation—as the finale to the Fourth. (A different *Wunderhorn* setting, *Es sungen drei Engel* [*Three angels sang*], was incorporated into the Third Symphony as its next-to-last movement.) For that matter, with *Das himmlische Leben* already complete, he planned parts of the Fourth from the end back, so that the song would appear to be the outcome and conclusion of what was in fact composed eight years after the song. The music, though gloriously inventive in detail, is of utmost cleanness and simplicity. The poem is a Bavarian folk song called "Der Himmel hängt voll Geigen" ("Heaven is hung with violins").

Urlicht—This was probably composed in 1892 and orchestrated in 1893. In 1894 Mahler inserted it as the fourth movement of his Symphony No. 2, where the vocal line is assigned to solo alto, the orchestra includes a second harp, and the instrumental setting differs in a few details from the 1893 version being sung here this week. In the Mahler Second, the peace the song spreads over the symphony like balm is shattered at the start of the finale by an outburst whose ferocity refers to the corresponding place in Beethoven's Ninth. *Urlicht* is one of Mahler's loveliest songs and full of Mahlerian paradox, too, in that its hymnlike simplicity and naturalness are achieved by a metrical flexibility so vigilant of prosody and so complex that the opening section of thirty-five bars has twenty-one changes of meter. The chamber-musical scoring is also characteristically detailed and inventive.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Before that he was music critic of the *Boston Globe* for twelve years, from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony, and then simultaneously for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.

GUSTAV MAHLER, Songs on texts from "Des Knaben Wunderhorn"

Des Antonius von Padua Fischpredigt

Antonius zur Predigt
Die Kirche find't ledig!
Er geht zu den Flüssen
Und predigt den Fischen!
Sie schlag'n mit den Schwänzen!
Im Sonnenschein glänzen!

Die Karpfen mit Rogen
Sind all' hierher zogen,
Hab'n d'Mäuler aufrissen,
Sich Zuhörn's beflissen!
Kein Predigt niemalen
Den Fischen so g'fallen!

Spitzgoschete Hechte,
Die immerzu fechten,
Sind eilends herschwommen,
Zu hören den Frommen!

Auch jene Phantasten,
Die immerzu fasten:
Die Stockfisch ich meine,
Zur Predigt erscheinen.
Kein Predigt niemalen
Den Stockfisch so g'fallen!

Gut Aale und Hausen,
Die vornehme schmausen,
Die selbst sich bequemen,
Die Predigt vernehmen!

Auch Krebse, Schildkroten,
Sonst langsame Boten,
Steigen eilig vom Grund,

Anthony of Padua's Sermon to the Fishes

At sermon time, Anthony
Finds the church empty.
He goes to the rivers
To preach to the fishes.
They flip their tails
And gleam in the sunshine.

The carp with their spawn
Have all come along,
Have opened their mouths wide,
Have worked hard at listening.
No sermon ever
Pleased the fishes as much.

The sharp-mouthed pike,
Who are forever fighting,
Have swum by in a hurry
To hear the holy man.

Even those visionaries
that are forever fasting
—it's the dried cod I mean
—appear for the sermon.
No sermon ever
Pleased the cod as much.

Fine eel and sturgeon,
Those finicky eaters,
Even they condescend
To attend to the sermon.

Even crabs and turtles,
Usually so slow about their errands,
rise hurriedly from the riverbed

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Zu hören diesen Mund!
Kein Predigt niemalen
Den Krebsen so g'fallen!

Fisch' grosse, Fisch' kleine,
Vornehm und gemeine,
Erheben die Köpfe
Wie verständ'ge Geschöpfe!
Auf Gottes Begehren
Die Predigt anhören!

Die Predigt geendet,
Ein jeder sich wendet.
Die Hechte bleiben Diebe,
Die Aale viel lieben;
Die Predigt hat g'fallen,
Sie bleiben wie Allen!

Die Krebs geh'n zurücke;
Die Stockfisch' bleib'n dicke,
Die Karpfen viel fressen,
Die Predigt vergessen!
Die Predigt hat g'fallen,
Sie bleiben wie Allen.

Rheinlegendchen

Bald gras' ich am Neckar,
Bald gras' ich am Rhein;
Bald hab' ich ein Schätzel,
Bald bin ich allein!

Was hilft mir das Grasen,
Wenn d'Sichel nicht schneid't!
Was hilft mir ein Schätzel,
Wenn's bei mir nicht bleibt!

So soll ich denn grasen
Am Neckar, am Rhein,
So werf' ich mein goldenes
Ringlein hinein.

To hear what issues from this mouth.
No sermon ever
Pleased the crabs so much.

Big fish and little fish,
Classy and vulgar,
Raise their heads
Like intelligent creatures,
At God's desire
To attend to the sermon.

When the sermon is over,
Each turns away.
The pike stay thieves
And the eels are still lechers.
The sermon has delighted them,
And they stay just as they were.

The crabs still go backwards,
The cod stay fat,
The carp are still gluttons,
The sermon is forgotten.
The sermon has delighted them,
And they stay just as they were.

Little Rhine Legend

Now I mow by the Neckar,
Now I mow by the Rhine,
Now I have a sweetheart,
Now I am alone.

What good is mowing
If the sickle won't cut?
What good is a sweetheart
If she won't stay with me?

But if I must mow
By the Neckar, by the Rhine,
Then I'll throw my golden
Ring into the waters.

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Es fliesset im Neckar
Und fliesset im Rhein,
Soll schwimmen hinunter
Ins Meer tief hinein.

Und schwimmt es, das Ringlein,
So frisst es ein Fisch!
Das Fischlein soll kommen
Auf's Königs sein Tisch!

Der König tät fragen:
Wem's Ringlein sollt' sein?
Da tät mein Schatz sagen:
Das Ringlein g'hört mein.

Mein Schätzlein tät springen
Berg auf und Berg ein,
Tät mir wied'rum bringen
Das Goldringlein mein!

Kannst grasen am Neckar,
Kannst grasen am Rhein!
Wirf du mir nur immer
Dein Ringlein hinein!

It flows with the Neckar
And flows with the Rhine;
Let it swim away then
To the depths of the sea.

And as the ring swims on down,
A fish will swallow it.
That little fish will land
On the King's own table.

So the King asks,
Whose ring can this be?
And then my love answers,
That ring belongs to me.

My sweetheart will leap
Up hill and down dale
And will bring back to me
My little gold ring.

You can mow by the Neckar,
You can mow by the Rhine,
Just so long as you always
Throw your ring into the waters.

Der Schildwache Nachtlied

"Ich kann und mag nicht fröhlich sein!
Wenn alle Leute schlafen,
So muss ich wachen!
Muss traurig sein!"

"Lieb' Knabe, du musst nicht traurig sein!
Will deiner warten
Im Rosengarten,
Im grünen Klee!"

"Zum grünen Klee da geh' ich nicht!
Zum Waffengarten
Voll Helleparten
Bin ich gestellt!"

"Stehst du im Feld, so helf' dir Gott!
An gottes Segen
Ist alles gelegen!
Wer's glauben tut!"

"Wer's glauben tut, ist weit davon!
Er ist ein König!
Er ist ein Kaiser!
Er führt den Krieg!"

Halt! Wer da? Rund'! Bleib' mir vom Leib!
Wer sang es hier?
Wer sang zur Stund'?
Verlorne Feldwacht
Sang es um Mitternacht!

The Sentry's Night Song

"I cannot and will not be cheerful.
While others sleep,
I must wake!
Must be sad!"

"Dear love, you don't have to be sad.

I'll wait for you
In the rose garden,
In the green clover."

"I won't go to the green clover.
It is to the garden of arms,
Full of halberds,
That I am assigned."

"If you are in the field, then may God help you!
It is on God's blessing
That all depends.
If you believe in it."

"He who believes in it is far away.
He is a king.
He is an emperor.
He wages war."

Halt! Who goes there? Turn round!
Keep your distance!
Who sang here?
Who sang just now?
The lost sentry
Sang it at midnight.

Please turn the page quietly,
and only after the music has stopped.

Revelge

Des Morgens zwischen drei'n und vieren,
Da müssen wir Soldaten marschieren
Das Gässlein auf und ab,
Tralali, Tralalei, Tralalera,
Mein Schätzel sieht herab!

Ach, Bruder, jetzt bin ich geschossen,
Die Kugel hat mich schwer, schwer getroffen,
Trag' mich in mein Quartier!
Tralali, Tralalei, Tralalera,
Es ist nicht weit von hier.

Ach, Bruder, ich kann dich nicht tragen,
Die Feinde haben uns geschlagen!
Helf' dir der liebe Gott;
Tralali, Tralalei, Tralalera,
Ich muss marschieren bis in Tod!

Ach, Brüder! ihr geht ja mir vorüber,
Als wär's mit mir vorbei!
Tralali, Tralalei, Tralalera,
Ihr tretet mir zu nah!

Ich muss wohl meine Trommel rühren,
Tralali, Tralalei, Tralalera,
Sonst werd' ich mich verlieren,
Tralali, Tralalei, Tralalera,
Die Brüder, dick gesät,
Sie liegen wie gemäht.

Er schlägt die Trommel auf und nieder,
Er wecket seine stillen Brüder,
Tralali, Tralalei,
Sie schlagen ihren Feind,
Tralali, Tralalei, Tralalerallala,
Ein Schrecken schlägt den Feind!

Er schlägt die Trommel auf und nieder
Da sind sie vor dem Nachtquartier schon wieder,
Tralali, Tralalei!
Ins Gässlein hell hinaus,
Sie zieh'n vor Schätzleins Haus,

Tralali, Tralalei, Tralalera.

Des Morgens stehen da die Gebeine

In Reih' und Glied, sie steh'n wie Leichensteine.
Die Trommel steht voran,
Dass sie ihn sehen kann,
Tralali, Tralalei, Tralalera.

Reveille

Of a morning, between three and four,

We soldiers must be marching
Up and down the street,
Tralalee, tralaly, tralalera,
My honey looks down.

Ah brother, now I'm shot,
The bullet has hit me hard, hard.
Carry me back to my camp.
Tralalee, tralaly, tralalera,
It isn't far from here.

Ah brother, I cannot carry you,
The enemy has beaten us.
May the dear God help you!
Tralalee, tralaly, tralalera,
I must march on into my death!

Ah brothers, you pass me by
As though it were all over with.
Tralalee, tralaly, tralalera,
You come too close.

I must sound my drum,
Tralalee, tralaly, tralalera,
Or else I am lost,
Tralalee, tralaly, tralalera,
My brothers, thickly sown,
They lie as if mown.

Up and down he beats his drum,
He wakes his silent brothers,
Tralalee, tralaly,
They beat their enemy,
Tralalee, tralaly, tralalerallala,
Terror vanquishes the enemy.

Up and down he beats his drum,
And already they're back at their nighttime camp,
Tralalee, tralaly,
Out into the bright street,
They parade in front of his honey's house,
Tralalee, tralaly, tralalera.

When morning comes, there stand their bones
In rank and file, they stand like tombstones.
The drummer-boy stands at their head
So that she can see him,
Tralalee, tralaly, tralalera.

Wo die schönen Trompeten blasen

"Wer ist denn draussen und wer
klopfet an,
Der mich so leise wecken kann?"
"Das ist der Herzallerliebste dein,
Steh' auf und lass mich zu dir ein!

"Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt' aufgeh'n,
Die Morgenröt' zwei helle Stern.
Bei meinem Schatz da wär' ich gern,
Bei meinem Herz allerlieble."

Das Mädchen stand auf und liess ihn ein;
Die heisst ihn auch willkommen sein.
"Willkommen lieber Knabe mein,
So lang hast du gestanden!"
Sie reicht ihm auch die schneeweisse
Hand.
Von ferne sang die Nachtigall;
Das Mädchen fing zu weinen an.

"Ach weine nicht, du Liebste mein,
Aufs Jahr sollst du mein Eigen sein.
Mein Eigen sollst du werden gewiss,
Wie's keine sonst auf Erden ist!
O Lieb' auf grüner Erden.

"Ich zieh in Krieg auf grüne Heid',
Die grüne Heid', die ist so weit,
Allwo die schönen Trompeten blasen,

Da ist mein Haus von grünen Rasen."

Where the Beautiful Trumpets Blow

"And who is out there, and who is
knocking?
That can wake me so gently?"
"It is your heart's dearest love.
Get up and let me in.

"Why must I stand here any longer?
I see the red dawn,
The red dawn and two bright stars.
I long to be by my sweetheart,
By my dearest heart."

The girl rose up and let him in,
She also bade him welcome.
"Welcome, my dearest boy,
You have had to stand so long."
She gives him her snow-white hand.

Far away, the nightingale was singing;
The girl began to weep.

"Oh, don't weep, my dearest dear,
A year from now you'll be my own.
It is sure you will be mine
Like no one else on this earth,
Oh love, on this green earth.

"I am off to war on the green heath.
The green heath, it is so far away,
And there, where the beautiful
trumpets blow,
There is my home, beneath the green
turf."

Das irdische Leben

"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind!
Morgen wollen wir ernten geschwind!"

Und als das Korn gerrntet war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir dreschen geschwind!"

Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich,
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!"
Morgen wollen wir backen geschwind."

Und als das Brot gebacken war,
Lag das Kind auf der Totenbahr!

Earthly Life

"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly bring in the
harvest."
And when the grain was harvested,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly thresh."

And when the grain was threshed,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
tomorrow we'll quickly bake."

And when the bread was baked,
The child lay on his bier.

Please turn the page quietly,
and only after the music has stopped.

Das himmlische Leben

Wir geniessen die himmlischen Freuden,
D'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!

Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

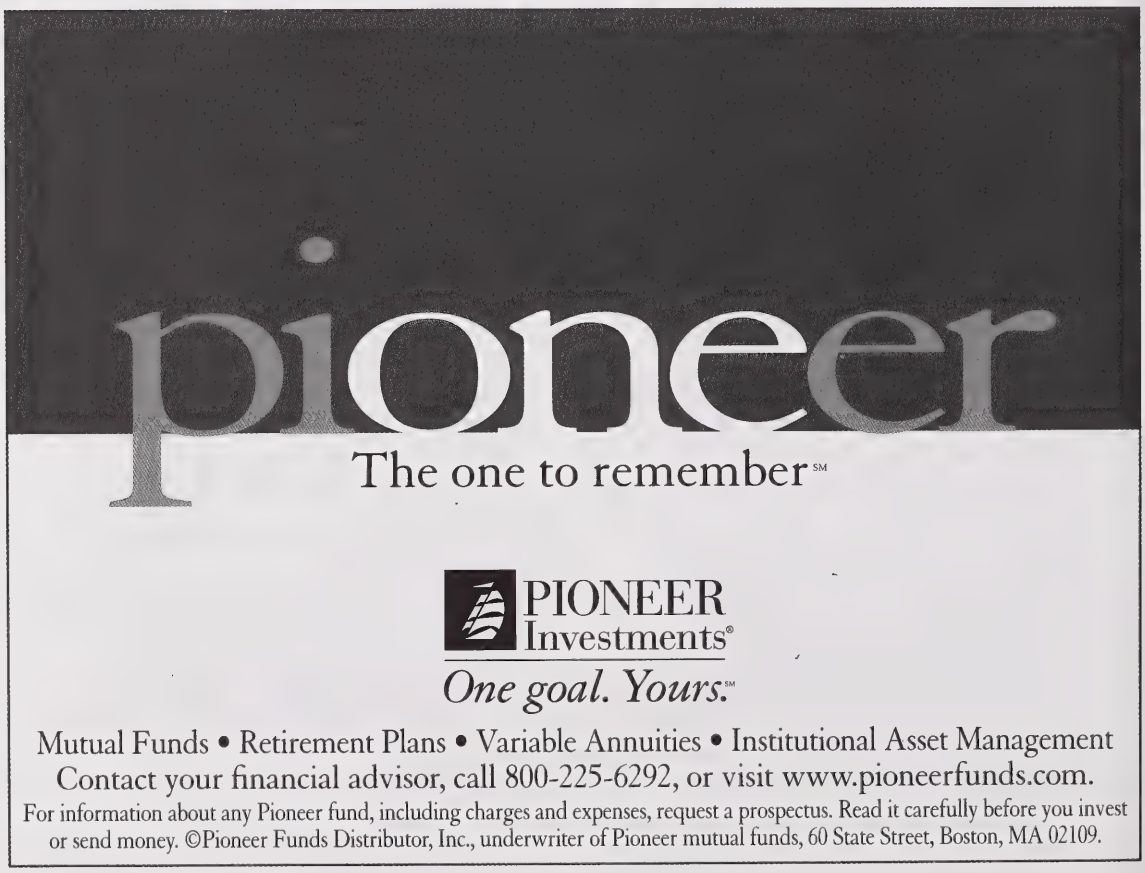
Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!

Heavenly Life

We enjoy heavenly pleasures
And therefore avoid earthly ones.
No worldly tumult
Is to be heard in heaven.
All live in gentlest peace.
We lead angelic lives,
Yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the lambkin out,
And Herod the Butcher lies in wait for it.
We lead a patient,
Innocent, patient,
Dear little lamb to its death.
Saint Luke slaughters the ox
Without any thought or concern.
Wine doesn't cost a penny
In the heavenly cellars.
The angels bake the bread.

Good greens of every sort
Grow in the heavenly vegetable patch.
Good asparagus, string beans,
And whatever we want.



Ganze Schüsseln voll sind uns bereit!
Gut' äpfel, gut' Birn' und gut' Trauben!

Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
[Zur Küche*] sie laufen herbei.

Sollt ein Fasttag etwa kommen
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
[Willst Karpfen, willst Hecht, willst
Forellen,
Gut Stockfisch und frische Sardellen?
Sanct Lorenz hat müssen
Sein Leben einbüssen,]
Sanct Martha die Köchin muss sein.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Dass Alles für Freuden erwacht.

Whole dishfuls are set for us!
Good apples, good pears, and good
grapes,
And gardeners who allow everything!
If you want roebuck or hare,
On the public streets
They come running [right into the
kitchen].
Should a fast-day come along,
All the fishes at once come swimming
with joy.
There goes Saint Peter running
With his net and his bait
To the heavenly pond.
[Do you want carp, do you want pike,
or trout,
Good dried cod or fresh anchovies?
Saint Lawrence had to
Forfeit his life.]
Saint Martha shall be the cook.

There is just no music on earth
That can compare to ours.
Even the eleven thousand virgins
Venture to dance,
And Saint Ursula herself has to laugh.
Cecilia and all her relations
Make excellent court musicians.
The angelic voices
Gladden our senses,
So that all for very joy awake.

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich
abweisen.
Ach nein! Ich liess mich nicht
abweisen!
Ich bin von Gott und will wieder
zu Gott!
Der liebe Gott wird mir ein Lichtchen
geben,
Wird leuchten mir bis in das ewig
selig Leben!

—from *Des Knaben Wunderhorn*
(*The Boy's Magic Horn*)

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted
to turn me away.
But no, I would not let myself be
turned away!
I am from God and would return
to God!
Dear God will give me a light,

Will light me to eternal, blissful
life!

—translations by Michael Steinberg

*Mahler omits the words in brackets.

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Dmitri Shostakovich
Symphony No. 5 in D minor, Opus 47

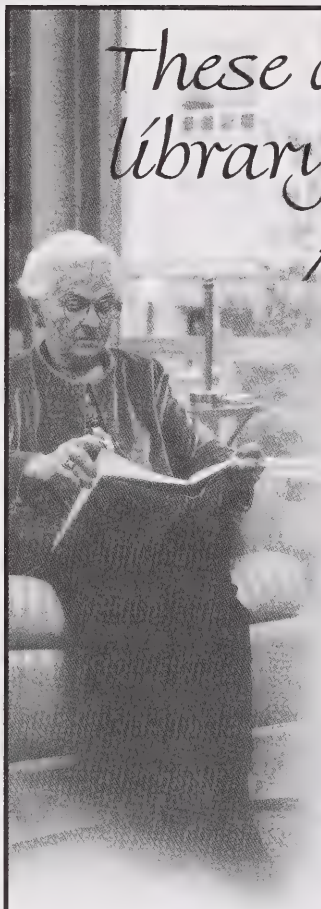


Dmitri Dmitriyevich Shostakovich was born in St. Petersburg, Russia, on September 25, 1906, and died in Moscow on August 9, 1975. He began his Symphony No. 5 on April 18, 1937, and completed it on July 20, 1937. It was first performed on November 21, 1937, in Leningrad (as St. Petersburg was then called) by the Leningrad Philharmonic under the direction of Yevgeny Mravinsky. The first American performance was broadcast by the NBC Symphony Orchestra under Artur Rodzinski on April 9, 1938. Richard Burgin led the first Boston Symphony performances in January 1939, subsequent BSO performances being given by Serge Koussevitzky (who performed the work many times in Boston, at Tanglewood, and out of town between October 1940 and March 1948), Leonard Bernstein (in November 1944, August 1948, and August 1989), Burgin again (numerous times between 1952 and 1967), Leopold Stokowski, Charles Mackerras, James DePreist, Mstislav Rostropovich (a Tanglewood performance that took place, as it turned out, on the date of the composer's death), Neemi Järvi (the most recent subscription performances, in January 1981), and Mariss Jansons (the most recent Tanglewood performance, on August 2, 1991). The score calls for two flutes and piccolo, two oboes, two clarinets and E-flat clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, tam-tam, bells, xylophone, two harps, piano, celesta, and strings.

More has been written and said about the Symphony No. 5 of Dmitri Shostakovich than about any other single symphony composed in the twentieth century. The most often performed of Shostakovich's fifteen symphonies, it has served ever since its dramatic 1937 premiere as a blank but evocative canvas upon which countless commentators have projected sharply divergent political ideologies, personal jealousies, hopes, terrors, and fantasies. The Fifth has been called many things, not all of them accurate: "a Soviet artist's creative reply to just criticism," an "optimistic tragedy," "a masterpiece of socialist realism." Completed during one of the most terrifying and uncertain periods in Soviet history, when dictator Joseph Stalin was supervising the arrest, imprisonment, and often execution of thousands of prominent figures in political and cultural life, the Fifth Symphony literally saved Shostakovich's neck. Its very public triumph also established Shostakovich (at the tender age of thirty-one) as the leading Soviet composer, a position he would occupy—with numerous hair-rising ups and downs—until his death in 1975.

Given the enormous cultural and political significance of the Fifth Symphony, its relatively conservative and "classical" personality is ironic and strange. In most of his earlier music, the proudly avant-garde Shostakovich had been gleefully "pushing the envelope." Although his Symphony No. 1 (1925) adheres more or less to traditional symphonic form, the Symphonies No. 2 (*To October*, 1927) and No. 3 (*First of May*, 1929) are sprawling and programmatic, scored for gargantuan forces and featuring concluding choruses set to jingoistic political verses. The Symphony No. 4 (1935-36), which Shostakovich once called "a sort of credo of my work as an artist," indulged in what the composer himself later described as "grandiosomania." At nearly sixty minutes, it is rivaled in length, instrumentation, and scale only by the Seventh Symphony (*Leningrad*).

Just as he was finishing the Fourth, Shostakovich's existence was turned upside down by the publication on January 28, 1936, in the official Communist Party newspaper



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Pravda, of a scathing attack ("Muddle Instead of Music") on his opera *Lady Macbeth of the Mtsensk District.* First performed in 1934, *Lady Macbeth* had been a huge hit with Soviet audiences in Leningrad and Moscow, and had already been staged abroad. But Stalin and his cultural "advisers" belatedly decided that the opera's overt sexuality, raw language, slapstick irreverence, and frequently dissonant musical style were inappropriate for the Soviet audience. *Lady Macbeth* was immediately banned from Soviet theaters, and Shostakovich's musical—and personal—future, previously so limitless, suddenly looked terribly uncertain.

A casualty of the fallout from the *Pravda* attack was the Fourth Symphony. Shostakovich withdrew it after a few rehearsals, under intense pressure from local bureaucrats. Surely one of the features of the Fourth that displeased the Party watchdogs was its fourth movement, a Largo built around a funeral march, Mahler-style. Socialist Realist symphonies were not supposed to conclude in such a depressing mood—audiences had to be sent away optimistic and hopeful for the shining Communist future, preferably with a stirring military-style march to propel them out into the sunshine. In the Fifth Symphony, Shostakovich would provide that march-like finale, although debate still rages over whether he intended it sincerely or ironically.



A 1961 photo of Shostakovich with the conductor Evgeny Mravinsky

When he started work on the Fifth Symphony in April 1937, Shostakovich was all too aware how much was on the line: "Not everything in my preceding works was of equal value. There were some failures. So I have tried in my Fifth Symphony to show the Soviet listener that I have taken a turn towards greater accessibility, towards greater simplicity." An artist less sure of himself and his talent would have been crushed by the weight of the expectations. With a family to support, he could not afford to alienate all his patrons. And yet he abhorred the thought of cheapening his talent and integrity by creating music that pandered to the Party's demands—which were not always easy to decipher in any case.

As usual, however, Shostakovich got the music down on paper quickly once the preparatory work had been done in his head. He wrote the third-movement Largo, the symphony's emotional and dramatic center, in a mere three days. "The final birth of this work was preceded by prolonged inner preparation," Shostakovich said. "My new work could be called a lyrical-heroic symphony. Its main idea is the sufferings of mankind and an all-affirming optimism. I aimed to show how—through a series of tragic conflicts and great inner spiritual struggle—optimism is affirmed as a world view. The subject of my symphony is the genesis of the individual. I placed man and all his sufferings at the center." But one wonders how much of what Shostakovich said was merely intended to placate Soviet officialdom.

And yet the harmonic style and formal structure of the Fifth Symphony are clearly more "accessible" in certain ways. The Fifth adheres relatively closely to classical


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symphonic form, built on a base of diatonic tonal harmony, with a first movement using relatively straightforward sonata form, followed by a short scherzo-like movement, a long slow movement, and a finale of decisive character. Of particular note is the absence of any dedication or programmatic description, especially given Shostakovich's fondness for descriptive titles. Shostakovich may well have decided that in the aftermath of the *Lady Macbeth* scandal it was safer not to give his potential attackers any ammunition in the form of texts or titles that could be misconstrued or turned against him. The Fifth is the most purely "abstract" of all of Shostakovich's symphonies. Curious, too, is the absence of any folk or "borrowed" material (except from Shostakovich himself, as we will see) in what is allegedly an exemplar of Socialist Realism—an aesthetic that strongly encouraged the inclusion of folk material as an expression of "popular" culture.

The Fifth Symphony is most strongly indebted to two composers: Tchaikovsky and Beethoven. There is the same sharp contrast between two emotional worlds (especially in the first movement) drawn in Tchaikovsky: the implacable world of fate in conflict with the subjective world of human experience and limitation. Like Tchaikovsky's Fourth and Fifth Symphonies, Shostakovich's Fifth also concludes after long passages of soul-searching, doubt, and despair with an upbeat, even militaristic finale.

But Beethoven's spirit hovers even more insistently. This kinship appears in the sym-



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phony's opening bars, in the famous "motto" theme that jumps portentously from D to B-flat and down to A, the dominant of the symphony's home key of D minor, before transforming into an accompaniment for the second theme. What these opening bars bring most obviously to mind are the opening bars of Beethoven's Symphony No. 9 and (to a lesser extent) the opening motto theme of Beethoven's Symphony No. 5. This kinship seems even more plausible when we recall that Shostakovich's Fifth and Beethoven's Ninth also share a common key of D minor. And Beethoven (with his idealistic dreams of a utopian brotherhood of man) was a musical and political model long admired both by Shostakovich and by the keepers of Soviet culture.

In the first movement, Shostakovich uses the epic motto theme as an organizing principle, returning to it in its original and altered forms. In sharp contrast are two more lyrical themes, the first wandering somewhat uncertainly and trailing off into nervous stepwise movement, the second remarkably serene, contemplative, and free of conflict. The short second movement shows us the sarcastic, ironic side of Shostakovich already familiar from the First Symphony and the Piano Concerto No. 1. But the symphony's prevailing mood is serious and reflective, as the length (nearly thirteen minutes) and almost unbearable emotional intensity of the Largo, with its expressionistic writing for strings, make clear. It isn't easy to write music to follow such an exquisite confession of grief and suffering, and the finale (denounced by one critic for its "undertones of Slav hysteria") has always been the most controversial movement.

Outwardly, the spirit of celebration and optimism can seem forced and superficial, but Shostakovich included a hidden subversive message underneath all those blaring trumpets and rattling drums. It is a musical quotation from the setting of a poem ("Rebirth") by Alexander Pushkin which Shostakovich had composed a few months earlier, one of the Four Pushkin Romances, Op. 46. The initial march theme takes its contour from the four notes setting the first three words of the poem, dealing with one of Pushkin's favorite themes, the struggle between genius and mediocrity in art. Here, the struggle ends with the artist triumphant over his persecutors. At the time, these romances were unpublished and unknown, so the reference was intended for Shostakovich alone —and perhaps, for future generations.

The public reaction to the star-studded premiere of the Fifth Symphony in Leningrad on November 21, 1937, was ecstatic, and has gone down as one of the most important events in the history of Soviet culture. The concert also marked the beginning of a long and fruitful association between Shostakovich and the young conductor, Yevgeny Mravinsky. One elderly philologist in attendance even compared Shostakovich's triumph with the one he had witnessed for Tchaikovsky at the premiere of his Sixth Symphony, the *Pathétique*, in 1893. While the Party cultural bureaucrats were made uneasy by the extraordinary display of enthusiasm for Shostakovich at this and subsequent performances, in the end they accepted the public verdict. With the Fifth Symphony, Shostakovich resurrected his personal and musical fortunes, narrowly escaping the catastrophe that would strike down numerous artistic friends and colleagues at the end of the 1930s. But it was hardly the last time that Shostakovich would feel like a hunted man.

—Harlow Robinson

Harlow Robinson is Professor of Modern Languages and History at Northeastern University. Author of biographies of Sergei Prokofiev and Sol Hurok, and editor/translator of *Selected Letters of Sergei Prokofiev*, he lectures for the Boston Symphony, Metropolitan Opera Guild, and Metropolitan Museum of Art, and has written widely on Russian culture and music.



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Paul Banks's excellent Mahler article from The New Grove Dictionary has been reprinted in *The New Grove Turn of the Century Masters–Janáček, Mahler, Strauss, Sibelius* (Norton paperback). Michael Kennedy's *Mahler* in the Master Musicians series (Littlefield paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Michael Steinberg's program notes on all of Mahler's symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Jonathan Carr's *Mahler* is a recent biography offering an accessible approach aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* and *Vienna: Triumph and Disillusion, 1904-1907* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, which so far extends to three volumes, includes detailed consideration of the *Wunderhorn* songs in *Gustav Mahler–Volume II: The Wunderhorn Years* (University of California paperback). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has recently seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford Uni-versity Press).

Thomas Hampson has recorded the twelve "standard" *Wunderhorn* songs (see page 25) plus *Das himmlische Leben*, *Urlicht*, and *Es sungen drei Engel* (which became the fifth movement of the Symphony No. 3) in their original voice-and-piano versions with pianist Geoffrey Parsons (Teldec). An excellent recent recording of the twelve "standard" *Wunderhorn* songs plus *Urlicht* features mezzo-soprano Anne Sofie von Otter and bass-baritone Thomas Quasthoff with Claudio Abbado leading the Berlin Philharmonic

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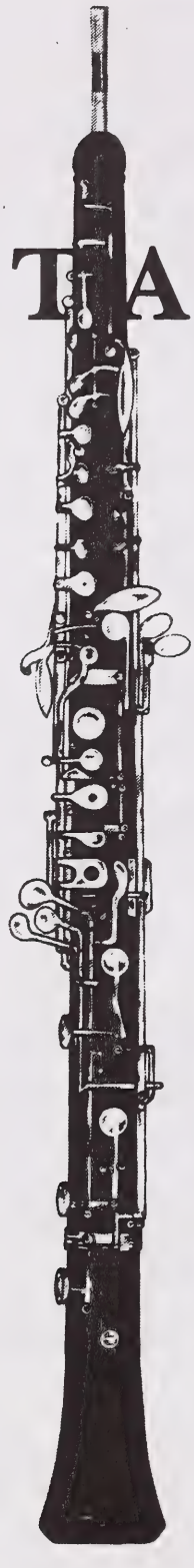
(Deutsche Grammophon). Though I have not heard it, a recording of the standard twelve featuring mezzo-soprano Ann Murray and baritone Thomas Allen with Sir Charles Mackerras and the London Philharmonic has been well received (Virgin Classics). Jessye Norman and John Shirley-Quirk recorded the standard set of *Wunderhorn* songs with Bernard Haitink and the Concertgebouw Orchestra (Philips, just recently reissued on compact disc, with the Ninth Symphony). Mezzo-soprano Christa Ludwig and baritone Walter Berry recorded an important account of the *Wunderhorn* songs with Leonard Bernstein leading the New York Philharmonic, and also with Bernstein as pianist (both Sony Classical). Classic older recordings feature Maureen Forrester and Heinz Rehfuss with Felix Prohaska leading the Orchestra of the Vienna Festival (Vanguard), and Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau with George Szell leading the London Symphony Orchestra (EMI).

—Marc Mandel

Shostakovich's career and music have been the subject of numerous significant publications in English in recent years. Despite continuing controversy over the exact nature of the editor's relationship with the composer, and the source of some of the material the volume contains, *Testimony: The Memoirs of Dmitri Shostakovich* as related to and edited by Solomon Volkov remains a basic and fascinating text in Shostakovich studies (Proscenium). Based in part on the revelations contained in *Testimony* is Ian MacDonald's highly impressionistic and at times fanciful *The New Shostakovich*, which interprets the music in a highly political way (Northeastern University Press, out of print). Elizabeth Wilson's enlightening and carefully assembled *Shostakovich: A Life Remembered* compiles interviews with many musicians and cultural figures who knew the composer personally to produce a complete and nuanced portrait (Princeton University paperback). More polemical is *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov, an anthology of interviews, articles, and documents related to the composer's political and artistic activity (Toccata Press). The most recent addition to the literature is Laurel E. Fay's extremely detailed but dry *Shostakovich: A Life* (Oxford University Press).

Shostakovich's Symphony No. 5 has been one of the most frequently recorded of his fifteen symphonies. Among the many available recordings, some of the more notable include Yevgeny Mravinsky's with the Leningrad Philharmonic (Russian Disc; Mravinsky was conductor of the Leningrad Philharmonic for fifty years and led the symphony's premiere), Leonard Bernstein's with the New York Philharmonic (Sony Classical), the composer's son Maxim Shostakovich's with the USSR Symphony Orchestra (RCA), Kurt Sanderling's with the Berlin Symphony Orchestra (Berlin Classics), Bernard Haitink's with the Concertgebouw Orchestra (Decca, recently reissued at mid-price), and André Previn's with the London Symphony Orchestra (EMI).

—Harlow Robinson



TAKE NOTE

The precursor of the oboe goes back to antiquity –it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "hauix-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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Thomas Hampson



Thomas Hampson, America's leading baritone, has been recognized for his versatility and breadth of achievement in opera, song, recording, research, and pedagogy. A native of Spokane, Washington, he studied with Sr. Marietta Coyle, Elisabeth Schwarzkopf, Martial Singher, and Horst Günther. Mr. Hampson enjoys an international career that has taken him to the world's most prestigious stages and concert halls. His operatic roles span a wide range of repertoire, from Monteverdi, to Rossini, Verdi, and Puccini, to Britten and Henze. Among his celebrated recent portrayals have been the title roles in *Guillaume Tell* (Vienna), *Eugene Onegin* (Vienna and Paris), in Ambroise Thomas's *Hamlet* (Monte Carlo and San Francisco), and in the rarely heard baritone version of Massenet's *Werther* (New York); Germont *père* in *La traviata* (Zurich); the Marquis of Posa in the original French version of Verdi's *Don Carlos* (Paris, London, Edinburgh); Wagner's *Tannhäuser* (Zürich), Busoni's *Doktor Faust* (Salzburg), and Szymanowski's *King Roger* (Birmingham). The 2000-2001 season features reprises of *Doktor Faust* (New York), *Hamlet* (Paris), and *Eugene Onegin*, *Guillaume Tell*, *Die lustige Witwe*, and *Linda di Chamounix* (Vienna), as well as a role debut as Oreste in Gluck's *Iphigénie en Tauride* in Salzburg. Soloist of choice for today's foremost conductors and considered the preeminent recitalist of his generation, Mr. Hampson has conceived and performed thoughtfully constructed programs which explore the rich diversity of song idioms, languages, and styles. He has furthered his commitment to the art of song not only by teaching, but also by researching the repertoire, and designing such multimedia projects as "Voices from the Heart," a performance documentary on the music of Stephen Foster for the Hessischer Rundfunk/Arte network, and the highly acclaimed "I Hear America Singing," a program about the cultural contexts of American song, which first aired in January 1997 on WNET's "Great Performances." Mr. Hampson's discography appears on eight major labels. Since 1993 he has had an exclusive commitment to Angel/EMI for solo repertoire; that label has honored him with the designation 1997 Artist of the Year. Almost all of his recordings have received industry awards, including six Grammy nominations, two Edison Prizes, three 1994 *Gramophone* Awards, the 1992 Grand Prix de la Nouvelle Académie du Disque, the Grand Prix du Disque, the 1994 Charles Cros Académie du Disque Lyrique, and the esteemed Toblacher Prize for his recent Mahler recordings. To these recording honors are added the 1997 Citation of Merit for Lifetime Contribution to Music and Education from the National Arts Club on America, 1994 Cannes Classical Awards Male Singer of the Year, the 1997 and 1994 German Critics' Echo Preis for Best Male Singer, the 1993 Classical Music Awards' Male Singer of the Year, *Musical America*'s Vocalist of the Year 1992, the Münchener Abendzeitung's Stern des Jahres 1992, the Music Academy of the West's first Distinguished Alumni Award, and the Merola Distinguished Alumni Award, as well as honorary membership in London's Royal Academy of Music, honorary doctorates from the San Francisco Conservatory and Whitworth College, and the coveted title of "Kammersänger" in Vienna. Prior to this season, Mr. Hampson has appeared with the Boston Symphony Orchestra only at Tanglewood, where he made his BSO debut in a July 1991 performance of Brahms's *Ein deutsches Requiem* in memory of Leonard Bernstein, also singing music of Bernstein and Mahler that week with the Tanglewood Music Center Orchestra, also in a concert in Bernstein's memory. He makes his BSO subscription series debut at Symphony Hall, and his first Carnegie Hall appearances with the orchestra, this week.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

2000-2001 SEASON SUMMARY

WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 2000-2001 SUBSCRIPTION SEASON

	Week
ADAMS	
Naive and Sentimental Music	17
J.S. BACH	
Mass in B minor, BWV 232	15
BARBARA BONNEY, soprano; ANGELIKA KIRCHSCHLAGER, mezzo-soprano; JOHN MARK AINSLEY, tenor; THOMAS QUASTHOFF, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Piano Concerto in D minor, BWV 1052	14
PETER SERKIN, piano	
BEETHOVEN	
Consecration of the House Overture, Opus 62	23
Coriolan Overture, Opus 62	23
Overture to *The Creatures of Prometheus*, Opus 43	23
Missa Solemnis in D, Opus 123	1
EMIKO SUGA, soprano; ANNA LARSSON, mezzo-soprano; KURT STREIT, tenor; WILLARD WHITE, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Piano Concerto No. 1 in C, Opus 15	23
ALFRED BRENDEL, piano	
Piano Concerto No. 2 in B-flat, Opus 19	23
ROBERT LEVIN, piano	
Piano Concerto No. 3 in C minor, Opus 37	23
ALFRED BRENDEL, piano	
Piano Concerto No. 4 in G, Opus 58	23
ROBERT LEVIN, piano	
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*	23
ALFRED BRENDEL, piano	
Symphony No. 1 in C, Opus 21	7
Symphony No. 4 in B-flat, Opus 60	3
Symphony No. 5 in C minor, Opus 67	23
Symphony No. 8 in F, Opus 93	23

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Symphonie fantastique, Opus 14 2

BERNSTEIN
Halil, Nocturne for flute and orchestra 18
JACQUES ZOON, flute

BRAHMS
Piano Concerto No. 1 in D minor, Opus 15 22
YEFIM BRONFMAN, piano
Symphony No. 2 in D, Opus 73 18
Violin Concerto in D, Opus 77 9
GIL SHAHAM, violin

BRITTEN
Serenade for tenor, horn, and strings, Opus 31 10
VINSON COLE, tenor; JAMES SOMMERVILLE, horn

COPLAND
Concerto for Piano and Orchestra 6
GARRICK OHLSSON, piano

CORIGLIANO
Symphony No. 2 for String Orchestra 8,
(world premiere; commissioned by the BSO) Tues 'B' (8A)

DVOŘÁK
Symphony No. 8 in G, Opus 88 19,
Tues 'C' (19A)

ELGAR
Symphony No. 1 in A-flat, Opus 55 6

GOLIJOV
La Pasión Según San Marcos (U.S. premiere) 14
LUCIANA SOUZA, vocalist; ELIZABETH KEUSCH, soprano; REYNALDO GONZÁLEZ FERNÁNDEZ, vocalist and Afro-Cuban dance; DERALDO FERREIRA, berimbau, percussion, and Capoeira dance; SCHOLA CANTORUM DE CARACAS, MARIA GUINAND, director; MEMBERS OF THE ORQUESTA LA PASIÓN, MIKAEL RINGQVIST, leader

HAYDN
Symphony No. 88 in G 5

HENZE
Symphony No. 8 21

JANÁČEK
Sinfonietta 17

MAHLER
Songs from *Des Knaben Wunderhorn* 24
THOMAS HAMPSON, baritone
Symphony No. 3 13
LORRAINE HUNT LIEBERSON, mezzo-soprano; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; AMERICAN BOYCHOIR, JAMES LITTON, director
Symphony No. 5 4



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MARTINŮ	
Fantaisies symphonique (Symphony No. 6)	19, Tues 'C' (19A)
MENDELSSOHN	
Violin Concerto in E minor, Opus 64	21
JOSHUA BELL, violin	
MOZART	
Piano Concerto No. 23 in A, K.488	4
CHRISTOPH ESCHENBACH, conductor and pianist	
Piano Concerto No. 24 in C minor, K.491	5
ANDRÉ PREVIN, conductor and pianist	
Piano Concerto No. 27 in B-flat, K.595	12
RADU LUPU, piano	
Symphony No. 36 in C, K.425, *Linz*	10
Violin Concerto No. 2 in D, K.211	7
PAMELA FRANK, violin	
Violin Concerto No. 4 in D, K.218	19
FRANK PETER ZIMMERMANN, violin	
PÄRT	
Fratres, for eight cellos	7
Como anhela la cierva, for soprano and orchestra (U.S. premiere)	7
ANJA HARTEROS, soprano	
PROKOFIEV	
Scythian Suite, Opus 20	11
Violin Concerto No. 1 in D, Opus 19	17
CHO-LIANG LIN, violin	



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KRYSTIAN ZIMERMAN, piano

RAVEL
Daphnis et Chloé (complete) — 20
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ROREM
Symphony No. 3 — 5

SAARIAHO
Château de l'âme, Five Songs for soprano, eight female voices, and orchestra — 3
VALDINE ANDERSON, soprano

SCHUBERT
Overture in E minor, D.648 — 9

SCHUMANN
Symphony No. 3 in E-flat, Opus 97, *Rhenish* — 9

SCRIABIN
Piano Concerto in F-sharp minor, Opus 20 — 11
VIKTORIA POSTNIKOVA, piano

SHOSTAKOVICH
Symphony No. 5 in D minor, Opus 47 — 24
Symphony No. 10 in E minor, Opus 93 — 12

SIBELIUS
Symphony No. 7, Opus 105 — 22

STRAUSS
Don Juan, Opus 20 — 21
Don Quixote, Opus 35 — 16
YO-YO MA, cello; STEVEN ANSELL, viola

STRAVINSKY
Concerto for Piano and Winds — 3
OLLI MUSTONEN, piano
Four Norwegian Moods — 10
Suite from *Pulcinella* — 18, 19, Tues 'C' (19A)
Symphony of Psalms — 20
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

TAKEMITSU
From me flows what you call Time, for five percussionists and orchestra — 2
NEXUS, percussion ensemble

TCHAIKOVSKY
Piano Concerto No. 1 in B-flat minor, Opus 23 — Tues 'B' (8A)
MOMO KODAMA, piano
Suite No. 3 in G, Opus 55 — 11

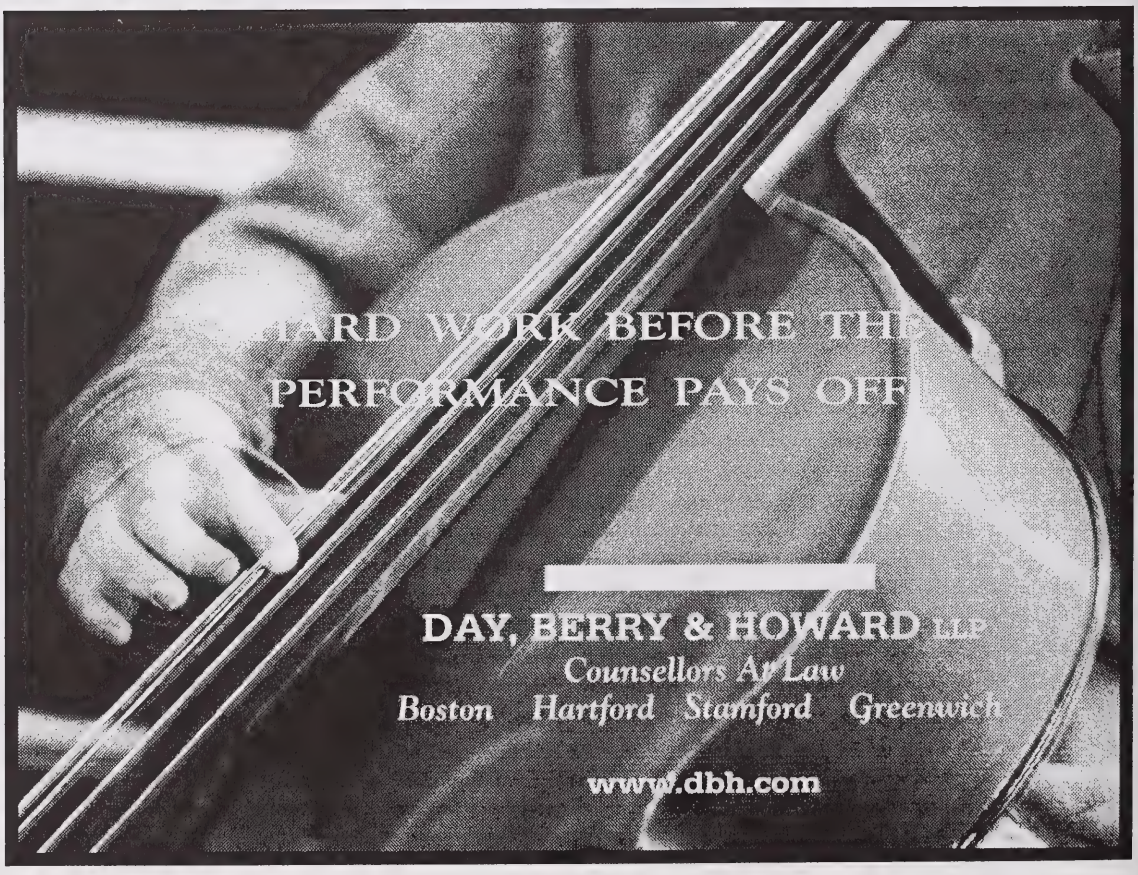
WALTON
Scapino, Comedy Overture — 22

WEBER
Overture to *Oberon* — 21

WILLIAMS
Concerto for Cello and Orchestra — 16
YO-YO MA, cello

CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE 2000-2001 SUBSCRIPTION SEASON

	Week
SEIJI OZAWA, Music Director	1, 2, 8, Tues 'B' (8A), 15, 16, 23, 24
ROBERTO ABBADO	12
JAMES CONLON	7
FEDERICO CORTESE, Assistant Conductor	10
CHRISTOPH ESCHENBACH	4
HANS GRAF	9
JAMES LEVINE	13
BERNARD HAITINK, Principal Guest Conductor	18, 19, Tues 'C' (19A), 20
INGO METZMACHER	21
ANTONIO PAPPANO	22
ANDRÉ PREVIN	5, 6
GENNADY ROZHDESTVENSKY	11
DAVID ROBERTSON	17
ROBERT SPANO	14
ILAN VOLKOV, Assistant Conductor	3



SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 2000-2001 SUBSCRIPTION SEASON

	Week
JOHN MARK AINSLEY, tenor	15
VALDINE ANDERSON, soprano	3
STEVEN ANSELL, viola	16
JOSHUA BELL, violin	21
BARBARA BONNEY, soprano	15
ALFRED BRENDEL, piano	23
YEFIM BRONFMAN, piano	22
VINSON COLE, tenor	10
CHRISTOPH ESCHENBACH, piano	4
DERALDO FERREIRA, berimbau, percussion, and Capoeira dance	14
PAMELA FRANK, violin	7
REYNALDO GONZÁLEZ FERNÁNDEZ, vocalist and Afro-Cuban dance	14
THOMAS HAMPSON, baritone	24
ANJA HARTEROS, soprano	7
ELIZABETH KEUSCH, soprano	14
ANGELIKA KIRCHSCHLAGER, mezzo-soprano	15
MOMO KODAMA, piano	Tues 'B' (8A)
ANNA LARSSON, mezzo-soprano	1
LORRAINE HUNT LIEBERSON, mezzo-soprano	13
ROBERT LEVIN, piano*	23
CHO-LIANG LIN, violin	17
RADU LUPU, piano	12
YO-YO MA, cello	16
OLLI MUSTONEN, piano	3
NEXUS, percussion ensemble	2
GARRICK OHLSSON, piano	6
ORQUESTA LA PASIÓN, MIKAEL RINGQVIST, leader	14
VIKTORIA POSTNIKOVA, piano	11
ANDRÉ PREVIN, piano	5
THOMAS QUASTHOFF, bass-baritone	15
PETER SERKIN, piano	14
GIL SHAHAM, violin	9
JAMES SOMMERVILLE, horn	10
LUCIANA SOUZA, vocalist	14
KURT STREIT, tenor	1
EMIKO SUGA, soprano	1
WILLARD WHITE, bass	1
KRYSTIAN ZIMERMAN, piano	8
FRANK PETER ZIMMERMANN, violin	19
JACQUES ZOON, flute	18
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1, 13, 15, 20
AMERICAN BOYCHOIR, JAMES LITTON, director	13
SCHOLA CANTORUM DE CARACAS, MARIA GUINAND, director	14

*Alfred Brendel indisposed

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YO-YO MA, cello
RODGERS & HART "Lover"
CYRUS CHESTNUT, piano
"Joshua Fought the Battle of Jericho" (arr. Moses Hogan)
BOYS CHOIR OF HARLEM, DR. WALTER J. TURNBULL, director
TAYLOR–GROLNICK (arr. Stanley Silverman) "That Lonesome Road"
JAMES TAYLOR; BOYS CHOIR OF HARLEM
TAYLOR (arr. Stanley Silverman) "Shower the People"
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THE CHIEFTAINS; JOHN WILLIAMS conducting
WILLIAMS End Credits from *Far and Away*
THE CHIEFTAINS; JOHN WILLIAMS conducting
SONDHEIM (arr. Don Sebesky) "Comedy Tonight" from *A Funny Thing Happened on the Way to the Forum*
KEITH LOCKHART conducting
MAGIDSON (arr. Jack Cortner) "Singin' in the Bathtub"
MANDY PATINKIN; KEITH LOCKHART conducting
SONDHEIM (arr. Glen Daum) "Loving You" from *Passion*
MANDY PATINKIN; KEITH LOCKHART conducting
RODGERS & HAMMERSTEIN "If I Loved You" from *Carousel*
MANDY PATINKIN; KEITH LOCKHART conducting
GREY-WOOD-GIBBS "Runnin' Wild"
KEITH LOCKHART conducting

Part III

BOSTON SYMPHONY ORCHESTRA, SEIJI OZAWA conducting

BEETHOVEN Kyrie from *Missa Solemnis* in D, Opus 123
CHRISTINE BREWER, soprano; THEODORA HANSLOWE, mezzo-soprano; RICHARD CLEMENT, tenor; ROBERT HONEYSUCKER, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WILLIAMS "Remembrances," from *Schindler's List*
GIL SHAHAM, violin
RAVEL *La Valse*, Choreographic poem for orchestra
BERNSTEIN "Make Our Garden Grow," from *Candide*
CYNTHIA HAYMON, soprano; GREGORY TURAY, tenor; TANGLEWOOD FESTIVAL CHORUS

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October 22, 2000

with Jayne West, soprano; Stephen Drury, piano

COPLAND	*As It Fell Upon a Day*, for soprano, flute, and clarinet
COPLAND	*Threnodies* I and II, for flute and string trio
COPLAND	Sextet for clarinet, piano, and string quartet
BEETHOVEN	Septet in E-flat for winds and strings, Opus 20

January 14, 2001

with Randall Hodgkinson, piano; Ilan Volkov, conductor

SCHUBERT	String Trio No. 1 (Allegro) in B-flat, D.471
KIRCHNER	*Music for Twelve*
BEETHOVEN	Symphony No. 7, arranged for wind ensemble

April 1, 2001

with Benjamin Pasternack, piano

HAYDN	Divertimento *à tre* in E-flat for horn, violin, and cello, Hob. IV:5
SHAPERO	Serenade in D, for string quintet
BEETHOVEN	Quintet in E-flat for piano and winds, Opus 16

April 29, 2001

GOLIJOV	*Lullaby and Doina* (world premiere; BSO commission)
BEETHOVEN	Trio in G for violin, viola, and cello, Opus 9, No. 1
STRAVINSKY	*L'Histoire du soldat*, Concert suite

ARTICLES/FEATURES PRINTED IN THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOK DURING THE 2000-2001 SUBSCRIPTION SEASON CELEBRATING THE SYMPHONY HALL CENTENNIAL

	Week
A Brief History of Symphony Hall	1-8, 13-16
A Brief History of the Boston Symphony Orchestra	1-4, 13-16
October 1900–In Praise of the New Symphony Hall	1-4
Symphony Hall Dedicated as National Historic Landmark	5-8
Casts of Character: The Symphony Statues by Caroline Smedvig	9-12
From October 16, 1900: "Social Aspect of the Opening"	14-16
From the Stage	17-21
More From the Stage	22-24
From Our Audience	22-24

WORKS PERFORMED IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2000-2001 SUBSCRIPTION SEASON

	Week
BEETHOVEN	
Trio in C minor for violin, viola, and cello, Opus 9, No. 3	6
BRAHMS	
Sonata No. 2 in A for violin and piano, Opus 100	18
String Quintet No. 2 in G, Opus 111	20
COPLAND	
Two Pieces for String Quartet	6
COWELL	
Set of Five, for violin, piano, and percussion	23
DVOŘÁK	
String Quartet No. 14 in A-flat, Opus 105	6
String Quintet in E-flat, Opus 97	16
GOLIJOV	
The Dreams and Prayers of Isaac the Blind	14
KAPRÁLOVÁ	
String Quartet	4
MARTINŮ	
Three Madrigals for violin and viola	16
Trio for flute, cello, and piano	18
MOZART	
Prelude (Adagio) and Fugue in D minor, K.404a, No. 1 (the fugue arranged from Bach's *Well-Tempered Clavier*, Book I, No. 8, in D-sharp minor), for string trio	14
Quartet in E-flat for piano, violin, viola, and cello, K.493	4
PROKOFIEV	
Overture on Hebrew Themes, Opus 34, for clarinet, string quartet, and piano	11
RAVEL	
Sonatine (transcribed for flute, cello, and harp by Carlos Salzedo)	20
SCHUBERT	
Quintet in A for piano and strings, D.667, *Trout*	23
STRAVINSKY	
Three Pieces for String Quartet	14
TAN DUN	
Eight Colors for String Quartet	16
TCHAIKOVSKY	
String Quartet No. 2 in F, Opus 22	11
TURINA	
L'Oracion del torero (*The toreador's prayer*), Opus 34, for string quartet	20
WILLIAMS	
"The Lanes of Limerick" from *Angela's Ashes*, for solo harp	20

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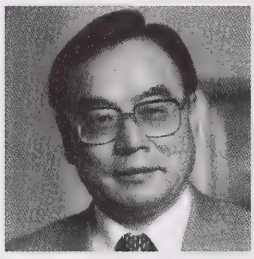
PERFORMERS IN PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2000-2001 SUBSCRIPTION SEASON

	Week
SCOTT ANDREWS, clarinet	11
MARTHA BABCOCK, cello	11, 20
NURIT BAR-JOSEF, violin	16
ROBERT BARNES, viola	20
CATHY BASRAK, viola	23
YA-FEI CHUANG, piano	4
BRIAN CONNELLY, piano	23
NINA FERRIGNO, piano	11
CATHERINE FRENCH, violin	6
BURTON FINE, viola	6
EDWARD GAZOULEAS, viola	16
HAWTHORNE STRING QUARTET (RONAN LEFKOWITZ, HALDAN MARTINSON, violins; MARK LUDWIG, viola; SATO KNUDSEN, cello)	4
J. WILLIAM HUDGINS, percussion	23
LUCIA LIN, violin	23
THOMAS MARTIN, clarinet	14
KATSUKO MATSUSAKA, viola	16
JOSEPH McGAULEY, violin	20
JONATHAN MILLER, cello	6
NICOLE MONAHAN, violin	20
ELIZABETH OSTLING, flute	20
ANDREW PEARCE, cello	16
ANN HOBSON PILOT, harp	20
CAROL PROCTER, cello	18, 20
AZA RAYKHTSAUM, violin	11
RENARD STRING QUARTET (BONNIE BEWICK, ELITA KANG, violins; RACHEL FAGERBURG, viola; OWEN YOUNG, cello)	14
TODD SEEBER, double bass	23
TAMARA SMIRNOVA, violin	18
FENWICK SMITH, flute	18
ALEXANDER VELINZON, violin	6, 16
VALERIA VILKER KUCHMENT, violin	11
RONALD WILKISON, viola	20
TATIANA YAMPOLSKY, piano	18
OWEN YOUNG, cello	23
MICHAEL ZARETSKY, viola	11

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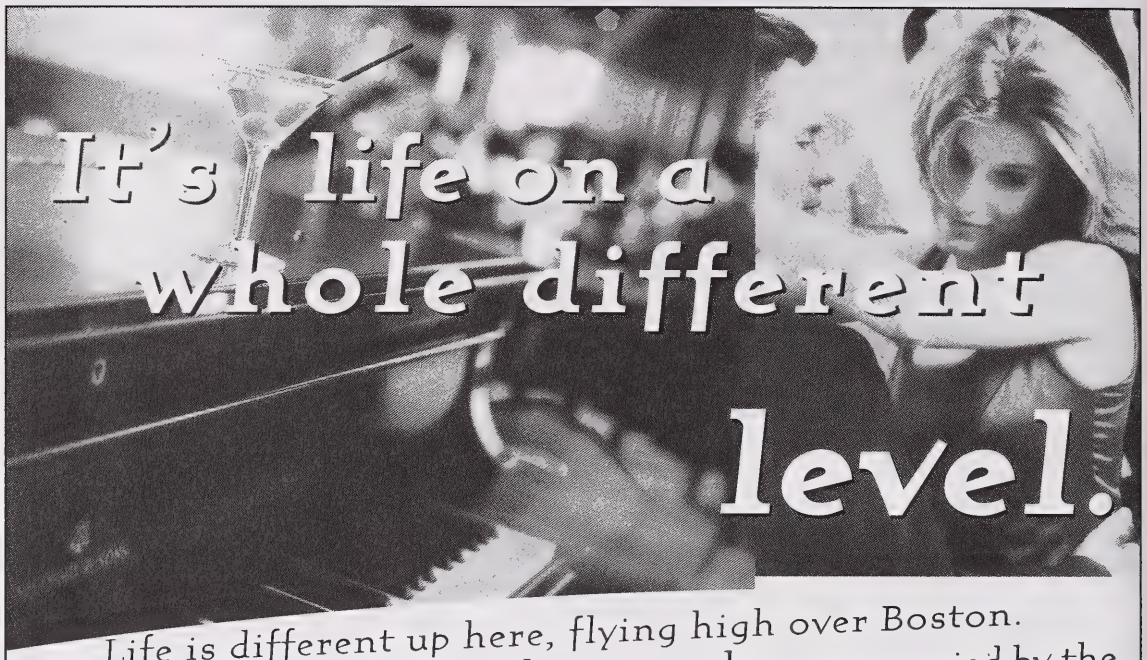
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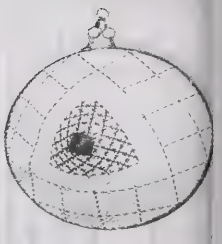
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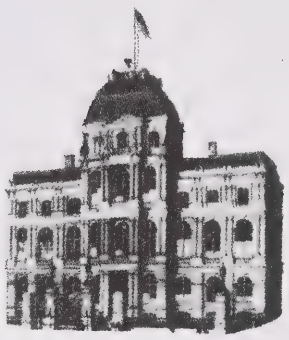
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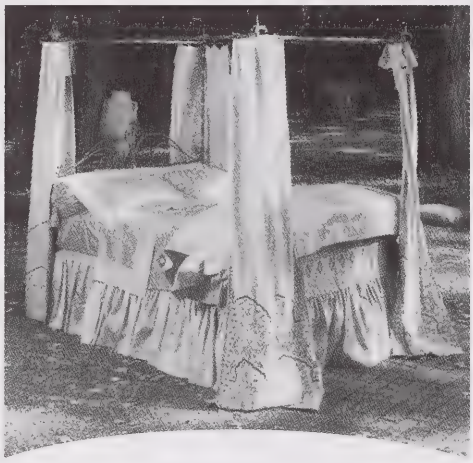
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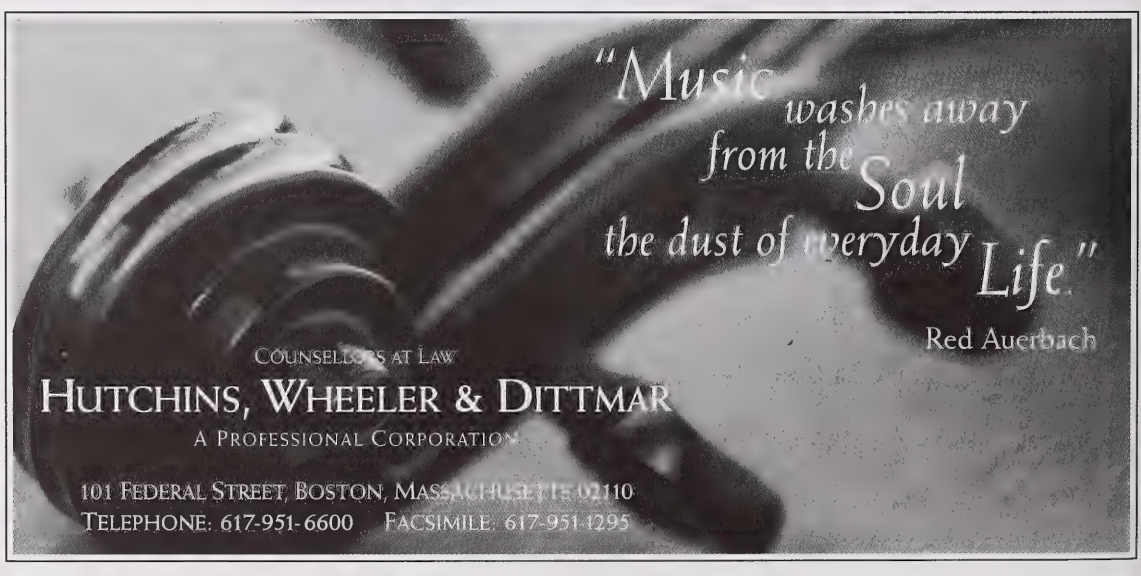
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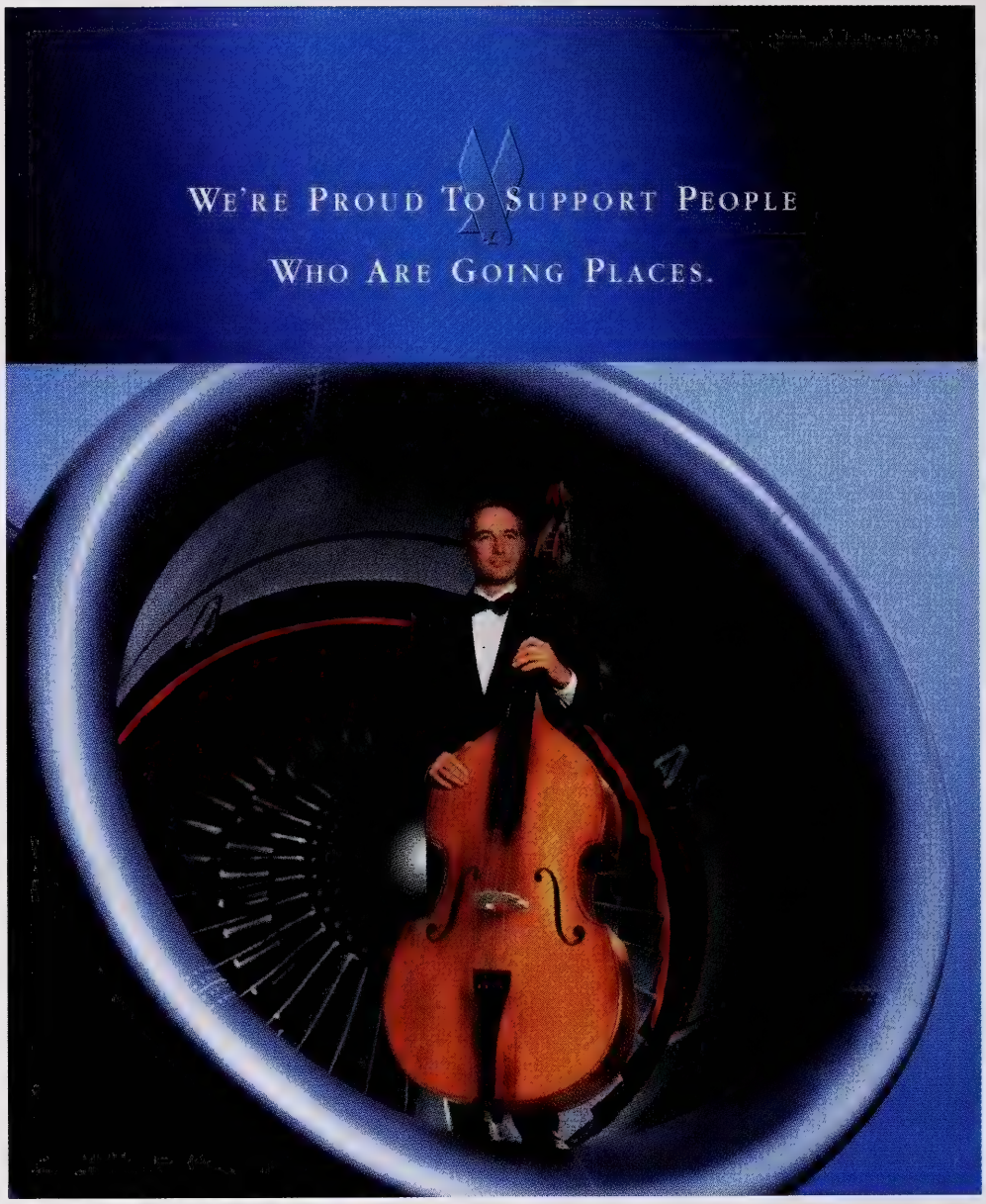
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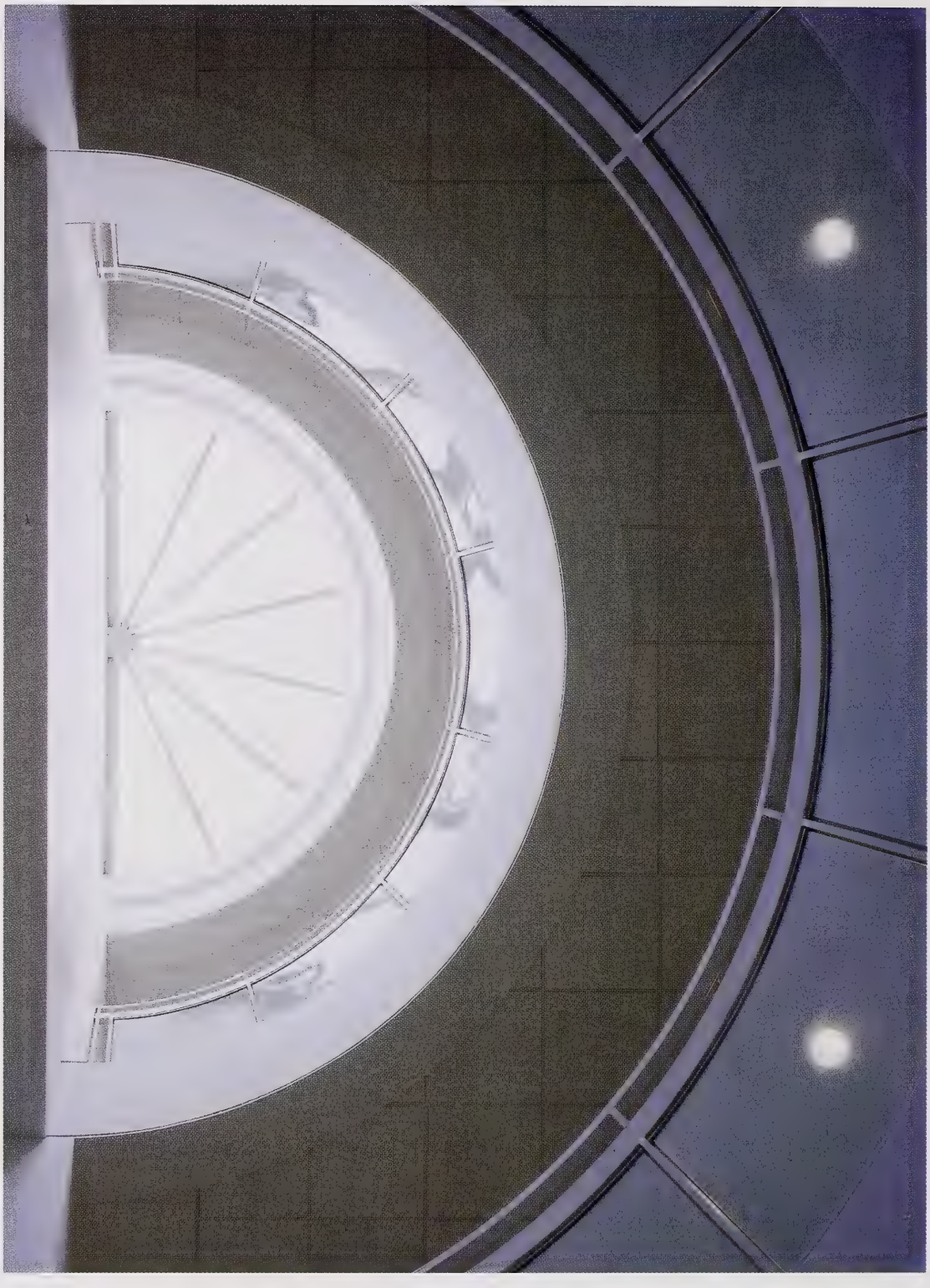
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Malcolm Lowe, violin
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Jules Eskin, cello
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Jacques Zoon, flute
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with JAYNE WEST, soprano
HALDAN MARTINSON, violin
MARTHA BABCOCK, cello
STEPHEN DRURY, piano

COPLAND

As It Fell Upon a Day, for soprano, flute, and clarinet

Ms. WEST, Mr. ZOON, and Mr. HUDGINS

Threnodies I and II, for flute and string trio

Mr. ZOON, Mr. LOWE, Mr. ANSELL, and Ms. BABCOCK

Sextet for clarinet, piano, and string quartet

Allegro vivace
Lento
Finale

Mr. HUDGINS, Mr. DRURY; Mr. LOWE, Mr. MARTINSON, Mr. ANSELL, and Ms. BABCOCK

The Copland performances in this concert celebrate the centennial of Aaron Copland's birth.

INTERMISSION

BEETHOVEN

Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

Adagio—Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto

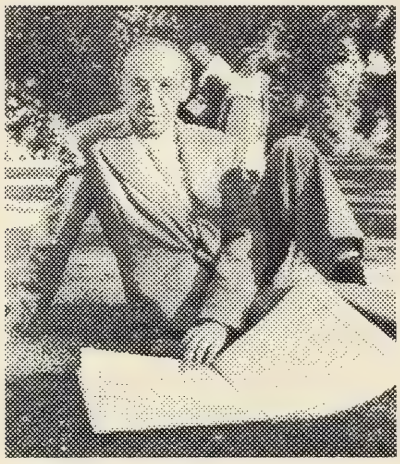
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NOTES ON THE PROGRAM

AARON COPLAND
(November 14, 1900–December 2, 1990)

To many listeners, Aaron Copland was the epitome and fountainhead of American music. While Copland was studying with Nadia Boulanger in France, Boulanger introduced him in the spring of 1923 to her friend Serge Koussevitzky, who was soon to become the new conductor of the Boston Symphony Orchestra. Koussevitzky and Copland hit it off at once. Many of Copland's early works received their world premieres here in Boston, and he quickly became established as the leading American composer of his generation. Always an exceedingly warmhearted and generous man, Copland constantly brought to Koussevitzky's attention the music of other worthy young composers. Thus Copland, almost as much as Koussevitzky himself, was responsible for the extraordinary burst of American symphonic writing in the '30s and '40s.


Erika Stone

Copland at Tanglewood in 1947

In 1940 Copland became Dean of the Faculty at the newly-founded Berkshire Music Center (now the Tanglewood Music Center). In that position for a quarter-century, he taught a new generation of composers, from the United States and increasingly from Latin America and the rest of the world. Meanwhile he composed symphonies, piano music, chamber music, songs, ballets, and film scores of high quality. His works include some of the most-loved by any American composer, including *Appalachian Spring*, *Fanfare for the Common Man*, the *Lincoln Portrait*, *Rodeo*, and *El Salón México*.

In recent seasons, soprano **Jayne West**'s schedule has been highlighted by performances with the Boston Symphony, Baltimore Symphony, Philadelphia Orchestra, Utah Symphony, Pensacola Symphony, Boston Baroque, Boston Musica Viva, San Antonio Symphony, Boston Cecilia, and, also in her home town of Boston, with Emmanuel Music, of which she has been a member since 1987. Besides her appearances with many of the country's leading orchestras and chamber groups, Ms. West has had a long-standing association with the Boston Symphony Orchestra, including appearances both at Symphony Hall and at Tanglewood. On the operatic stage, her roles have included Pamina in *Die Zauberflöte*, Donna Elvira in *Don Giovanni*, Julie in *Carousel*, Titania in Britten's *A Midsummer Night's Dream*, the lead role in the world premiere of Robert Moran's *Desert of Roses*, Anne Trulove in Stravinsky's *The Rake's Progress*, which she recorded under Robert Craft's direction for Music-Masters, and the Countess in Peter Sellars's production of Mozart's *Le nozze di Figaro*, a performance issued on videocassette and laserdisc by London/Decca. Ms. West has recorded Copland's *As It Fell Upon a Day* for Koch. Other recordings include Bach cantatas and Bach's *St. John* Passion with Emmanuel Music on Koch International. A Vocal Fellow for two summers at the Tanglewood Music Center, Ms. West appeared with the Boston Symphony most recently at Tanglewood in 1999 and this past week at Symphony Hall.

As It Fell Upon a Day

As It Fell Upon a Day was one of the first Copland works to be performed in public, and one of the first to attract critical attention, even though it was conceived simply as a class assignment when he was studying with Nadia Boulanger. Copland spent the summer of 1923 in Vienna with Harold Clurman; there he composed the work to meet Boulanger's requirement of a piece for flute and clarinet. But he went a step further by adding a solo voice to set a madrigalesque poem (actually called "Philomel") by Richard Barnefield (1574-1627). The assignment was to write for the two instruments in imitative counterpoint, and this Copland does in the introduction. The text is treated freely, and occasionally the harmonies suggest the modal music of the Renaissance. But, as one critic wrote of its premiere in Paris, on February 6, 1924, "With so few instruments, a composer cannot bluff; he must play fair." He felt that the young American composer demonstrated in this piece "a technique which is already highly finished."

As it fell upon a day
In the merry month of May,
Sitting in a pleasant shade
Which a grove of myrtles made,
Beasts did leap and birds did sing,
Trees did grow and plants did spring;
Everything did banish moan
Save the Nightingale alone:
She, poor bird, as all forlorn
Lean'd her breast up-till a thorn,
And there sung the dolefull'st ditty,
That to hear it was great pity.
Fie, fie, fie! now would she cry;
Tereu, Tereu! by and by;
That to hear her so complain
Scarce I could from tears refrain;
For her griefs so lively shown
Made me think upon mine own.
Ah! thought I, thou mourn'st in vain,
None takes pity on thy pain:
Senseless trees they cannot hear thee,
Ruthless beasts they will not cheer thee:
King Pandion he is dead,
All thy friends are lapp'd in lead;
All thy fellow birds do sing
Careless of thy sorrowing:
Even so, poor bird, like thee,
None alive will pity me.

Threnodies I and II, for flute and string trio

Aaron Copland's muse slowed down in his last years, and after the early 1970s there were almost no further pieces during the nearly two decades that remained to him. A combination of active conducting (taken up in mid-life so as to have something with which he could not be compared to his young self) and the slow ravages of time, which stole away his memory and his formerly robust health, contributed to that decline in his output. But even the tiny miniatures that still came from his pen in those later years were filled with the traits that immediately marked them as the work of one of America's best-loved composers—the fresh, unsentimental treatment of triadic harmonies, the open-spaced chords, the rhythmic play.

The two *Threnodies* are both memorial pieces, quiet remembrances of departed friends, and both are small but jewel-like in their precision. Copland composed *Threnody* I as a memorial to Igor Stravinsky in 1971, deftly concealing a three-part canon in the string parts, over which the flute soars delicately. *Threnody* II came two years later, a memorial for Beatrice Cunningham. It is lighter and gentler in character, a tender, falling song.

Sextet for clarinet, piano, and string quartet

Copland's earliest scores seemed to move in the direction of difficulty and severity. After the Symphony for Organ and Orchestra came *Music for the Theatre*, the often jazzy Piano Concerto, the severe *Symphonic Ode* (composed for the Boston Symphony Orchestra's fiftieth birthday), and the granitic Piano Variations. These were followed by a work on which Copland expended nearly two years (1932-33) to make it as perfect as possible, the *Short Symphony*. The piece had a running time of only fifteen minutes, but it proved a tough nut to crack for the orchestras of the 1930s. Its complex irregular rhythms running almost without break were extremely tricky, and its spare texture meant that any error or miscalculation on the part of the performers would be readily noticeable. It was a sobering experience for Copland when two firm devotees of contemporary music—Leopold Stokowski in Philadelphia and Serge Koussevitzky in Boston—both cancelled projected performances on the grounds that they could not afford sufficient rehearsal time. (In the end the work was premiered in Mexico by

Pianist **Stephen Drury** has given performances throughout the United States, Europe, Asia, and Latin America, appearing as soloist with orchestras from San Diego to Bucharest. A prizewinner in several competitions, including the Concert Artists Guild, Affiliate Artists, and Carnegie Hall/Rockefeller competitions, his repertoire stretches from Bach, Mozart, and Liszt to the music of today. The U.S. State Department sponsored two tours taking him to places as varied as Paris, Hong Kong, Greenland, Pakistan, Prague, and Japan. Mr. Drury is a frequent participant in music festivals on both sides of the Atlantic. He is a champion of twentieth-century music; his performances of music ranging from the piano sonatas of Charles Ives to works by John Cage and György Ligeti have been critically acclaimed. In 1992 he directed the world premiere of George Russell's *Time Line* for orchestra, chorus, jazz band, and soloists. He premiered the solo part of John Cage's *101* with the Boston Symphony Orchestra and gave the first performance of John Zorn's concerto for piano and orchestra, *Aporias*, with Dennis Russell Davies and the Cologne Radio Symphony. Mr. Drury has commissioned new works from John Cage, John Zorn, Terry Riley, Lee Hyla, and Chinary Ung. His recordings include music by Elliott Carter, Frederic Rzewski, John Cage, Colin McPhee, Stockhausen, Beethoven, Liszt, and Charles Ives.

Carlos Chávez late in 1934.)

In hopes of encouraging more hearings of this music by which he set such store, Copland arranged the Short Symphony in 1937 as a sextet. That version was quickly performed and remains the most frequent medium in which the piece is heard. The piece is cast in three movements (fast—slow—fast) played without pause. Copland thought, at one time, of naming the entire symphony "The Bounding Line" because the listener is most conscious of the athletic, leaping melody; that title is particularly apt for the scherzo-like first movement. The second movement is denser in texture and moves from an intense opening section through a contrasting lyrical song back to the intensity of the beginning. The last movement reverts again to the athleticism of the first, now colored by the expressive possibilities opened up in the middle of the score.

LUDWIG VAN BEETHOVEN (1770-1827)

Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

Beethoven composed this charming work between the summer of 1799 and March 1800. Following a private unveiling at the home of Prince Schwarzenburg, it was given publicly in Vienna on April 2, 1800—Beethoven's first concert in Vienna under his own auspices. That concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December he wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." It was, in fact, the last of his works that his erstwhile teacher Haydn fully approved of, a fact that irked Beethoven, who was surely conscious of the weight of the great Viennese tradition. For a time relations between the two composers grew cool, though after Haydn's death in 1809 Beethoven never spoke of him with anything but the greatest admiration. Still, as time passed, Beethoven more and more belittled the significance of the Septet in an attempt to draw attention to his later work. In the meantime the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched eighteen florins as against the seven florins bid for the autograph of the *Missa Solemnis*.

The Septet has an unusual and attractive instrumentation: violin, viola, cello, bass, clarinet, bassoon, and horn. The size of the ensemble might suggest a miniature symphony, but Beethoven keeps the chamber music atmosphere with kaleidoscopic regroupings of the instruments, giving each a chance to shine. The six-movement layout recalls the leisurely structure of eighteenth-century serenades and divertimentos, though the energy of the Septet is typically Beethovenian for all its grace. (If the serenade genre was reactionary, Beethoven's Septet was still not the last example of the type: in 1824 Schubert wrote his delightful Octet, modeled directly on Beethoven's Opus 20 with the addition of a second violin.)

The Adagio introduction, a gracefully extended dominant pedal, leads to a fiery movement of great energy in Beethoven's most characteristic tempo marking, Allegro con brio. The beautiful Andante cantabile has a melody of bel canto lyricism, and Beethoven gives each instrument a chance to sing its song. The minuet theme is a self-borrowing, taken from an easy piano sonata that Beethoven composed about 1796 (he was later persuaded to publish it in 1805 with the misleadingly high designation of Opus 49, No. 2). Scholars have attempted to trace the folklike tune used for the variations in the fourth movement. It was published in 1838, apparently as a folk song, with the text "*Ach Schiffer, lieber Schiffer*" ("Ah sailor, dear sailor"), but there is no evidence that the tune predates this Septet. The lively scherzo is a companion piece to the third movement of the First Symphony, but in the symphony Beethoven still followed convention in calling it a minuet. In both cases the verve of the music takes it far from the sphere of the courtly dance. The final movement reveals Beethoven's indebtedness to Muzio Clementi, from whose E-flat piano sonata, Opus 23, No. 3 (composed not later than 1789), he adapted the theme for the Presto. Beethoven's version, though, is much faster and livelier: it whirls the Septet to a brilliant conclusion.

—Notes by Steven Ledbetter

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BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

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Carlos Chávez late in 1934.)

In hopes of encouraging more hearings of this music by which he set such store, Copland arranged the Short Symphony in 1937 as a sextet. That version was quickly performed and remains the most frequent medium in which the piece is heard. The piece is cast in three movements (fast—slow—fast) played without pause. Copland thought, at one time, of naming the entire symphony "The Bounding Line" because the listener is most conscious of the athletic, leaping melody; that title is particularly apt for the scherzo-like first movement. The second movement is denser in texture and moves from an intense opening section through a contrasting lyrical song back to the intensity of the beginning. The last movement reverts again to the athleticism of the first, now colored by the expressive possibilities opened up in the middle of the score.

LUDWIG VAN BEETHOVEN (1770-1827)

Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

Beethoven composed this charming work between the summer of 1799 and March 1800. Following a private unveiling at the home of Prince Schwarzenburg, it was given publicly in Vienna on April 2, 1800—Beethoven's first concert in Vienna under his own auspices. That concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December he wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." It was, in fact, the last of his works that his erstwhile teacher Haydn fully approved of, a fact that irked Beethoven, who was surely conscious of the weight of the great Viennese tradition. For a time relations between the two composers grew cool, though after Haydn's death in 1809 Beethoven never spoke of him with anything but the greatest admiration. Still, as time passed, Beethoven more and more belittled the significance of the Septet in an attempt to draw attention to his later work. In the meantime the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched eighteen florins as against the

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Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with KEISUKE WAKAO, oboe
MARK McEWEN, oboe
CRAIG NORDSTROM, clarinet
SUZANNE NELSEN, bassoon
JONATHAN MENKIS, horn
GREGG HENEGAR, contrabassoon
RANDALL HODGKINSON, piano
ILAN VOLKOV, conductor

SCHUBERT — String Trio No. 1 (Allegro) in B-flat, D.471

Messrs. LOWE, ANSELL, and ESKIN

KIRCHNER — *Music for Twelve*
(in two movements, played without pause)

Messrs. LOWE, ANSELL, ESKIN, and BARKER;
Messrs. ZOON, McEWEN, HUDGINS, and SVOBODA;
Messrs. SOMMERVILLE, SCHLUETER, BARRON;
Mr. HODGKINSON

ILAN VOLKOV, conductor

INTERMISSION

BEETHOVEN — Symphony No. 7, arranged for two oboes, two clarinets, two horns, two bassoons, and contrabassoon

Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

Messrs. WAKAO, McEWEN, HUDGINS, NORDSTROM, SOMMERVILLE, MENKIS, SVOBODA; Ms. NELSEN; Mr. HENEGAR

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

Franz Schubert (1797-1828)
String Trio No. 1 (Allegro) in B-flat, D.471

Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816. The second, his only finished string trio (D.581), followed it exactly a year later. Both were among the many Schubert works that remained almost entirely unknown after the com-

poser's premature death. The earlier trio, D.471, remained unpublished until 1890. It is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where music-making was a regular pastime. Yet it also seems to be aiming at a rather more elevated style, and it is probably significant that Schubert wrote it at about the same time as an overture in B-flat, in which he was consciously trying on Beethovenian wings (the chamber work and the overture grow out of a similar Allegro theme). Lyrical throughout, and covering a remarkably wide range of emotion, the completed movement shows the young genius—not yet out of his teens—aiming at a very high mark indeed. After completing the Allegro, Schubert wrote only a few bars of the slow movement and then, for reasons unknown, dropped the work. He never returned to it again.

Leon Kirchner (b.1919)
Music for Twelve

When the Boston Symphony Orchestra celebrated its hundredth birthday in 1981, a dozen commissions went out to as many composers. One of these was for a work to be written for the Boston Symphony Chamber Players, and it naturally went to a composer whose works have included everything from solo songs to piano concertos, symphonic works, and opera, but whose chamber music has been especially honored.

A native of Brooklyn (born January 24, 1919), Leon Kirchner received most of his education in southern California at a time when the cultural life in Los Angeles was marked by the presence of Schoenberg, Stravinsky, and a host of writers and other cultured emigrés from Europe. The young Kirchner attracted the attention of Ernst Toch, who suggested that he study composition with Schoenberg at UCLA. He later worked also with two of the other great American composer-teachers of this century, Ernest Bloch in Berkeley and Roger Sessions in New York. After military service, Kirchner finished his M.A. degree at Berkeley. He spent the years 1948-50 in New York, where he received the first wide acclaim for his music. From 1950 to 1961 he lived again on the west coast, teaching at the University of Southern California and at Mills College. He moved to Harvard in 1961, where he became Walter Bigelow Rosen Professor of Music, retiring in 1989. During his Harvard years, he was also active as conductor of the Harvard Chamber Orchestra and Friends, which has considerably enriched the repertory of orchestral music performed in the Boston area, and he served on several occasions as composer-in-residence at Tanglewood.

Kirchner's first two string quartets (1949, 1958) were given the New York Critics Circle award. His Piano Concerto No. 1 (1953, performed 1956) received the Naumburg Award, and he received the Pulitzer Prize for his Third String Quartet (with electronic tape, 1966). His output also includes other orchestral and chamber works, songs, solo piano pieces, and the opera *Lily*, based on Saul Bellow's novel *Henderson the Rain King*. In September 1997, Seiji Ozawa and the Boston Symphony Orchestra gave the world premiere of Kirchner's "*Of things exactly as they are*" for chorus, soprano and baritone soloists, and orchestra; this was co-commissioned by the Koussevitzky Music Foundation and the Boston Symphony Orchestra for the twenty-fifth anniversary of the Tanglewood Festival Chorus. Current projects include a new piano work commissioned by the pianist Ralph Berkowitz, a benefactor to a variety of music organizations,

Today's performance is given in memory of Arlene M. Jones.

and who worked years back with the renowned cellist Gregor Piatigorsky as well as at Tanglewood; a piece for violin and piano in memory of Felix Galimir, to be given its premiere this summer at the Marlboro Festival by Pamela Frank and Claude Frank; and a new violin concerto commissioned by violinist Young-Uck Kim, to be premiered with Esa-Pekka Salonen and the Los Angeles Philharmonic.

In *Music for Twelve*, Kirchner pursues the expressive ends that have always been part and parcel of his work: he has always desired his music to be received directly and with immediate impact. Changes of tempo or pace through metrical subdivision may lead to a new rhythmic state almost without the listener's noticing until it has been accomplished. Still more important for Kirchner is the importance of harmony, in which he seeks a "loveliness in verticality," the richness and beauty of the chords that was so much a part of the music of Schubert or Schumann (though, of course, his own harmonic language is quite different from theirs). He is troubled by separation of twelve-tone or serial music in recent decades from the "harmonic power, the structural connectiveness" of the past. Certainly Schoenberg, Berg, and Webern, innovative as they were in their harmonic complexity, were the heirs of a rich history in which composers demonstrated a full command of the way in which the melodic lines joined to make the vertical sonorities, which, in sequence, provided the means of shaping the piece as a whole. Kirchner notes that it is jazz musicians, who have never separated themselves from performance, who have most clearly retained the sense of the harmonic structure and its importance in their music.

Music for Twelve is cast in two movements performed without break and connected by a dramatically expressive cello passage. Any chamber work composed on this large scale for an ensemble of so many diverse instruments (four strings, four woodwinds, three brass, and piano) inevitably conjures up the image of a chamber symphony and, in particular, the *locus classicus*, Schoenberg's Opus 9. In fact, the language of *Music for Twelve* here and there pays homage to the Schoenberg work, though this is, in Kirchner's words, "fleeting regard," not stylistic or structural imitation. It recalls, though, the model of a master as concerned with the vertical as with the horizontal elements of music, and with shape and expression, which are also the ideals of Leon Kirchner's art.

Conductor **Ilan Volkov** has been an assistant conductor of the Boston Symphony Orchestra since the start of the 1998-99 season and continues in that position through the summer of 2001. He made his BSO debut at Tanglewood in 1999, followed by his subscription series debut in January 2000. Born in Israel in 1976, Mr. Volkov began playing the violin at age six. He continued his violin studies with Chaim Taub, leader of the Israel Philharmonic Orchestra, while studying piano with Alexander Volkov and composition with Abel Ehrlich. From 1991 to 1993 he studied conducting with Mendi Rodan at the Rubin Academy of Music in Jerusalem. In 1993 he went to England to study at the Royal Academy of Music with Colin Metters, George Hurst, Sir Colin Davis, and Ilya Musin. From 1996 to 1998 he was the Northern Sinfonia's Young Conductor in Association, during which time he had sole responsibility for the Young Sinfonia, Northern Sinfonia's youth orchestra, and also collaborated with composer John Casken to set up the contemporary music group Vaganza. In 1997 Mr. Volkov became principal conductor of the London Philharmonic Youth Orchestra. Last summer he served as assistant conductor to Sir Andrew Davis for a new Glyndebourne production of *Le nozze di Figaro*. Recent engagements have included concerts with the New York Philharmonic and Jerusalem Symphony Orchestra.

Ludwig van Beethoven (1770-1827)
Symphony No. 7, arranged for two oboes, two clarinets, two horns, two bassoons, and contrabassoon

We are so aware of the Classical era as the time in which the symphony (based in the string family) and the string quartet rose to prominence that we often overlook the prominence of wind-based ensembles in that same period. For one thing, no army would have moved anywhere without its own wind band, partly for entertainment, largely for the more practical purpose of moving its units efficiently. In the cities, the air was filled with wind music, especially in the case of outdoor performances, since the sounds of a wind ensemble would carry much further in the open air than would the sounds of string instruments, which are also more prone to going out of tune or being damaged by inclement weather. In German-speaking countries, the wind ensemble was normally called a "*Harmonie*"—likely because these were the instruments that, when employed in a symphony orchestra, most often sustained the chordal structure or "harmony" of a piece while the strings played the music that constituted the thematic material. Many households of the lesser aristocracy employed their own *Harmonie* bands, which were cheaper to support than a full orchestra, but still offered a wide range of musical entertainment.

In the decades surrounding 1800, many favorite works of the day, including symphonies and operas, were available in the form of arrangements for winds. In 1816, Beethoven published his Seventh and Eighth symphonies in multiple editions with a view toward making the music available for use by both professionals and amateurs; these editions included full score, individual orchestral parts, and versions for *Harmonie*, string quartet, piano trio (consisting of piano, violin, and cello), piano four-hands, and piano solo. It is not clear whether Beethoven himself actually made the arrangements, but we do know from the newspaper announcement of their publication that he did authorize them to be printed under his name—which would allow him not only to control the treatment of his music, but also to profit from the sales. The *Harmonie* arrangement of the Seventh Symphony shows some striking differences from the original. Notably, the symphony's original key of A major is changed to G major, to accommodate the range and other mechanical characteristics of the instruments (the scherzo remains in its original key of F major); and, as a concession to the players' stamina, the scherzo is shortened and the development section of the finale is completely omitted.

—Notes by Steven Ledbetter

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Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with Tamara Smirnova, violin
Haldan Martinson, violin
Martha Babcock, cello
Keisuke Wakao, oboe
Benjamin Pasternack, piano

HAYDN — Divertimento *à tre* in E-flat for horn, violin, and cello, Hob. IV:5

Moderato assai
Finale: Allegro di molto

Mr. SOMMERVILLE, Ms. SMIRNOVA, and Ms. BABCOCK

SHAPERO — Serenade in D for string quintet

Adagio—Allegro
Menuetto (scherzando). Allegretto
Larghetto, poco adagio
Intermezzo. Andantino con moto
Finale. Allegro, pochetto presto

Ms. SMIRNOVA, Mr. MARTINSON, Mr. ANSELL, Ms. BABCOCK, and Mr. BARKER

INTERMISSION

BEETHOVEN — Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, Opus 16

Grave—Allegro, ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Messrs. PASTERNACK, WAKAO, HUDGINS, SVOBODA, and SOMMERVILLE

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

Franz Joseph Haydn (1732-1809)
Divertimento *à 3* in E-flat for horn, violin, and cello, Hob. IV:5

Haydn's early works provide endless problems in authenticity for modern scholars. Once he became recognized as a "brand-name" composer, many pieces circulated with a fictitious Haydn label, either through carelessness or through the deceit of publishers knowing they could sell music under his name. With the present Divertimento in E-flat for horn, violin, and cello we have a rare early Haydn chamber work that survives in the composer's own handwriting. Moreover, the autograph manuscript is the only known copy of the work, which was never published in Haydn's lifetime. Haydn obviously composed the trio for a virtuoso horn player who could handle just about anything the composer threw at him. It seems most likely that he wrote it for Carl Franz, who was principal first horn in the orchestra of Prince Esterházy from 1763 to 1776. Like most professional players of his day, Franz had to be something of a jack-of-all-trades; he played violin and baryton (a now outmoded string instrument popular with the prince) as well as the horn. A musical dictionary of the time said of his horn playing that "as concerns the execution of chromatic scales by means of [stopping with] the hand, as well as facility in the high and low ranges...and purity of intonation, scarcely an artist was found in those days who would have come close to him."

The two movements of this little divertimento *à 3* are clearly designed to highlight the horn player's abilities, calling for rapid changes of register, melodic and fanfare-like writing, and—at the end of the first movement—notes of almost unprecedented elevation. The first movement lays out a short binary theme followed by three variations emphasizing different aspects of instrumental technique. The second movement essays a brief sonata form, though one that avoids much in the way of modulation, owing to the technical restrictions of the natural horn. But except for the limitations of modulation, there is little that Haydn does not require of his soloist in the course of this lively, virtuosic work.

—Steven Ledbetter

Harold Shapero (b.1920)
Serenade in D for two violins, viola, cello, and double bass

Harold Shapero was born in Lynn, Massachusetts, on April 29, 1920, and has lived for the most part in the Boston area. He studied piano with Eleanor Kerr and composition with Slonimsky and Krenek in the 1930s, and with Walter Piston at Harvard, Paul Hindemith at Tanglewood, and Nadia Boulanger at the Longy School of Music in Cambridge. Aaron Copland, who admired Shapero's seemingly effortless musicality, was among his supporters as his career blossomed in the 1940s, referring to Shapero in his 1949 survey of younger American composers as the most gifted of his generation; Copland even dedicated one of his twelve Dickinson songs to him. Copland considered him one of an American "Stravinsky school" of composers, along with his near contemporaries Irving Fine, Arthur Berger, and Lukas Foss. Leonard Bernstein, another supportive colleague, conducted Shapero's Symphony for Classical Orchestra in its 1948 premiere.

In 1949 Shapero was instrumental in forming the first music department of the then one-year-old Brandeis University; for more than thirty years he was a member of the faculty. He was also composer-in-residence at the American Academy in Rome in 1970. Among the honors and recognition he has received for his work are the Rome Prize; Naumburg, Guggenheim, and Fulbright fellowships, and commissions from such organizations as the Koussevitzky Foundation, the Louisville Orchestra, the Ford Foundation, the American Jewish Tercentenary, and George Balanchine and the New York City Ballet.

Like Bernstein, Shapero was one of that first generation of composers to build on Copland's foundation of a populist and eclectic American classical music, coupled in Shapero's case with a razor-sharp craftsmanship common among Nadia Boulanger's students. The idiom is neo-classical, perhaps more Copland than Stravinsky in spite of a notable "internationalism" in the style, a chromaticism and contrapuntal complexity never really favored by Copland. Shapero's Serenade demonstrates his love for classical form. His own note on the piece follows.

—Robert Kirzinger

I completed my Serenade in D for string orchestra in 1945 at the MacDowell Colony in Peterborough, New Hampshire. The Serenade's five movements are largely based on neo-classic harmonic and formal principles, and the qualities expressed are predominantly lyric. The score is dedicated to Nadia Boulanger, with whom I studied in 1941-42. I still remember the remarkable classes in which she performed the great Viennese string literature at the piano. She managed the most intricate string quartet passage-work in all details at the keyboard, and communicated the spirit of these works perhaps more precisely than string quartet players I have heard since then. The composition of my Serenade was greatly stimulated by these memorable experiences.

The Serenade's first movement (in D) begins with a slow introduction in which the first theme of the following allegro is introduced. The allegro is in sonata form with fugal episodes in the development section. The second movement, in F minor, is a scherzo-like Menuetto in ABA form. The third movement, Larghetto in D, is in sonata form, with coda. The fourth movement, Intermezzo in B-flat minor, ABA form, introduces elements from the first three movements at the end of the trio section, and later connects with the Finale in D, a rondo, ABACAB plus coda in form.

Since the Serenade turned out to be a very difficult piece to perform in its orchestral version, I have recently (1999) made a new arrangement for solo quintet, in the hope that the music might be heard more often.

—Harold Shapero

Pianist **Benjamin Pasternack** won the Grand Prize in the inaugural World Music Masters Piano Competition in Paris in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor carried with it engagements in Portugal, France, Canada, Switzerland, and the United States. Before that, in August 1988, he won the highest prize at the 40th Busoni International Piano Competition, leading to a series of recitals in Northern Italy and a compact disc recording on Nuova Era. Mr. Pasternack has performed as soloist, recitalist, and chamber musician on four continents. His special relationship with the Boston Symphony took a dramatic turn in October 1988 when, on less than thirty-six hours' notice, he performed Mozart's G major piano concerto to critical and public acclaim. He has since performed as soloist with the BSO on fourteen other occasions, including concerts in Carnegie Hall, the Kennedy Center, in Europe, and in South America. Mr. Pasternack has been a guest artist at music festivals on both sides of the Atlantic, including Tanglewood, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, the Minnesota Orchestra Sommerfest, the Festival de Capuchos in Portugal, and the Festival de Menton in France. In recent seasons he has made two recital tours of Europe. A native of Philadelphia, Mr. Pasternack began his performance career at eight and at thirteen entered the Curtis Institute of Music, where he studied with Mieczyslaw Horszowski, Rudolf Serkin, and Seymour Lipkin. After fourteen years as a member of the piano faculty at Boston University, he joined the piano faculty of the Peabody Conservatory in Baltimore in September 1997.

Ludwig van Beethoven
Quintet in E-flat for piano and winds, Opus 16

In the years following his arrival in Vienna in November 1792, Beethoven made his reputation primarily as a pianist and as a composer for that instrument. Haydn, with whom Beethoven studied for about a year, remained a strong presence, and Haydn's dominion over the genre of the string quartet may explain Beethoven's initial avoidance of that genre. In fact, most of the younger composer's chamber music was for winds, some of it dating back to his years in Bonn, where the Elector Max Franz maintained a wind ensemble which offered the prospect of performance. There was also Mozart to emulate, and Beethoven seems to have done just that with his Quintet for piano and winds, Opus 16, in the same key and for the same combination of instruments as Mozart's corresponding work, K.452.

Beethoven's quintet had its premiere on April 6, 1797, as one of two works by the composer in a concert given by the violinist Ignaz Schuppanzigh. At that performance, or at one soon after, Beethoven launched into an unexpectedly long piano improvisation during the course of the piece—a stunt he pulled once again when the quintet was played on a concert that also included an early private performance of his *Eroica* Symphony. On that occasion, Beethoven improvised extensively, presumably at the *fermata* preceding the first return of the rondo-finale theme, much to the displeasure of the other performers (among them the virtuoso oboist Friedrich Ramm from Mannheim, who was reportedly "very angry") though to the delight of the audience. The quintet was published by Mollo in Vienna in March 1801 with a dedication to Prince Joseph von Schwarzenburg, one of Beethoven's Viennese patrons. Beethoven himself authorized an alternative scoring for piano, violin, viola, and cello at that time. The popularity of the piece is attested by the number of other editions that appeared in the years following, among them versions for string quintet, string quartet, and two pianos.

The gravity and breadth of the introduction are preparation less for the energetic character of the Allegro than for its size: the opening movement accounts for half the quintet's total length. Although Beethoven's forceful approach to the keyboard is the driving power behind the Allegro, the wind instruments nevertheless hold their own, with the clarinet frequently paving the way. Just before the lead-back to the recapitulation, there is a "false reprise" (here in A-flat) *à la* Haydn. The opening of the slow movement, an Andante in B-flat, could be from a Classical piano sonata, but the winds' entrance for the second strain of the theme is all the more striking for their initial silence, and each of the theme's returns is increasingly embellished. There are two contrasting episodes in the minor mode, the first beginning with a melancholy song in the oboe, the second with a long-breathed melody in the horn. The finale is an exuberant sonata-rondo in the 6/8 meter of the hunt. Since the central, minor-mode episode draws extensively upon the main theme, Beethoven foreshortens the final reprise, opting instead for a brief and witty coda.

—Marc Mandel

Final Concert This Season...

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Sunday, April 29, 2001, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

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Jules Eskin, cello
Edwin Barker, double bass
Jacques Zoon, flute
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with Timothy Genis, percussion

GOLIJOV — *Lullaby and Doina*, for flute, clarinet, violin, viola, cello, and double bass
(world premiere; commissioned by the Boston Symphony Orchestra with support from the Harriett Eckstein New Commissions Fund)
Messrs. ZOON, HUDGINS, LOWE, ANSELL, ESKIN, and BARKER

BEETHOVEN — Trio in G for violin, viola, and cello, Opus 9, No. 1
Adagio—Allegro con brio
Adagio ma non tanto e cantabile
Scherzo: Allegro
Presto
Messrs. LOWE, ANSELL, and ESKIN

INTERMISSION

STRAVINSKY — *L'Histoire du soldat* (*The Soldier's Tale*), Concert suite
The Soldier's March
The Soldier's Violin
Royal March
The Little Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
Chorale
The Devil's Triumphal March
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Osvaldo Golijov (b.1960)
Lullaby and Doina, for flute, clarinet, violin, viola, cello, and double bass
(world premiere; commissioned by the Boston Symphony Orchestra with support from the Harriett Eckstein New Commissions Fund)

Osvaldo Golijov was born in Argentina, the son of Eastern European Jewish immigrants. He studied composition with Gerardo Gandini in Argentina and with Mark Kopytman in Israel. He earned his doctorate at the University of Pennsylvania under George Crumb, and now lives near Boston. He is currently an Associate Professor at the College of the Holy Cross in Worcester, Massachusetts, and is on the faculties of both the Tanglewood Music Center and Boston Conservatory.

Golijov was a Tanglewood Music Center Composition Fellow in 1990 and won the Fromm Commission that year. Golijov's Fromm Commission work, *YIDDISHBBUK*, was premiered at Tanglewood in 1992, at which time he became acquainted with the Kronos Quartet, who performed at the Festival that summer. Their collaboration began when Golijov wrote *K'vakarat* for Kronos and Cantor Misha Alexandrovich. Since then Kronos has performed and recorded many of the composer's works, including *The Dreams and Prayers of Isaac the Blind*, which was originally commissioned by the Cleveland Quartet, who played it with clarinetist Giora Feidman.

In 1996 Helmuth Rilling invited Golijov to the Oregon Bach Festival, where his *Oceana*, a "Latin American oratorio" on texts of Pablo Neruda, was performed. This led to Rilling's commission for *La Pasión Según San Marcos* for the International Bachakademie's "Passion 2000" concerts, which took place in September 2000. The Boston Symphony Orchestra, with the Schola Cantorum de Caracas, gave the United States premiere of the *Pasión* in February 2001.

It was after a London concert of the Kronos Quartet that the composer met filmmaker Sally Potter (*Orlando*, *The Tango Lesson*). After hearing the composer's arrangements of gypsy music performed by Kronos and the gypsy band Taraf de Haidouks, Potter enlisted Golijov to score her film *The Man Who Cried*, starring Christina Ricci and Johnny Depp and due for release in the United States this coming June. Kronos, Taraf de Haidouks, gypsy vocalist Iva Bittova, tenor Salvatore Licitra, and guitarist Fred Frith are among the musicians performing on the soundtrack. In addition to the music by Golijov, the film also features works by Bizet and Taraf de Haidouks.

The Lullaby, "Close Your Eyes," for which Sally Potter wrote the words, opens and closes the film. The tune is written so that it works as a countermelody to the tenor aria "Je crois entendre encore" from Bizet's opera *The Pearl Fishers*. The present work is a theme-and-variations treatment of the Lullaby. In the final variation, the violin performs this melody while the rest of the ensemble performs the Bizet aria as accompaniment. The second half of the work, which continues without pause, is the gypsy-inflected Doina, which in the film is "Cezar's Song." The Romanian *doina* is a type of lyric song, characterized by complex ornamentation and liberal, expressive use of rubato, or tempo fluctuation. A slow introduction featuring the viola leads to an allegro, which in the film accompanies a scene in which a bicyclist pursues a horseman. Here, a canon has been incorporated especially for the Boston Symphony Chamber Players.

—Robert Kirzinger

Ludwig van Beethoven (1770-1827)
Trio in G for violin, viola, and cello, Opus 9, No. 1

Beethoven's real instrument was the piano, and his first published compositions to be graced with an opus number were a set of piano trios which highlighted the keyboard. But he was also a string player; as a teenager he made his living playing viola in the opera orchestra of his native Bonn. When Beethoven moved to Vienna, he studied for a time with Haydn, father of the string quartet. But he seems to have avoided direct comparison with Haydn for a while, and composed neither a symphony nor a string quartet—the two forms in which Haydn was notably preeminent—until after he had made his mark in other ways. The string quartet, in particular, Beethoven approached by way of the string trio. Beethoven sketched the three Opus 9 trios about 1795-96.

The trio in G major is elaborated with great breadth and imagination in the outer movements and more simply in the two inner movements. The slow introduction begins with a flourish followed by a figure in the violin that could be nothing more than a cliché. But Beethoven reworks it, wittily turning its last four notes into the beginning of the Allegro's principal theme. Sonorous writing for the three instruments contrasts with the pianissimo of the secondary theme, and the powerful development closes on an echo of the slow introduction, leading, in a new key, to the recapitulation. The coda ranges through wide harmonic vistas in a short space.

The Adagio is marked "*cantabile*" ("singing"), and the violin indeed sings an elaborately decorated aria supported by the two lower instruments. It is followed by a strikingly brief scherzo. The finale begins with a staccato phrase that seems merely to want to rush along as quickly as possible. But an answering phrase is a little broader, and the second subject acts as if it will be in the "wrong" key. The grandly spacious development gradually gets softer and softer until the music is on the verge of dying away altogether. But the violin, suddenly realizing that it has returned to the tonic, rushes off on its staccato theme again. The close is so sonorous that it is hard to believe only three instruments are playing.

—Steven Ledbetter

Igor Stravinsky (1882-1971)
L'Histoire du soldat (*The Soldier's Tale*), Concert suite

The outbreak of World War I left Stravinsky stranded in Switzerland, cut off from his family estates by war and later by revolution in Russia. He had already composed—and become famous for—his three popular ballets, *The Firebird*, *Petrushka*, and *The Rite of Spring*, but the war temporarily ended the performances of the Ballets Russes, so he had no royalties coming in. Under the circumstances, large works were utterly impractical. The idea occurred to him to create a small theater piece that could tour on a shoestring and perform almost anywhere. He adapted a scenario from a story by Afanasiev involving encounters between the Devil and a nameless soldier, a sort of Everyman. The story was worked out with a Swiss writer, C.F. Ramuz, into an hour-long theater piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, chosen in such a way as to have one high and one low instrument from each family: clarinet and bassoon, cornet à piston and trombone, violin and double bass, plus a percussionist playing high and low pitched side drums, bass drum, cymbals, tambourine, and triangle.

The first performance took place in Lausanne, Switzerland, on September 28, 1918. The evening was a success, but the work could not be repeated when the great worldwide

1918 influenza epidemic caused the theaters to be closed. Stravinsky quickly adapted the music as a concert suite retaining most of the larger musical numbers. This was first performed on July 20, 1920, in London under Ernest Ansermet; it is through performance of the suite that Stravinsky's work is most often heard.

Though derived from Russian folklore, the plot of *L'Histoire du soldat* (*The Soldier's Tale*) clearly falls into the wider cultural framework of stories that tell of trafficking with otherworldly forces beyond human control, of which the most famous in our culture are the many variants of the traditional Faust legend. The Devil is a master of disguises who is willing to employ any trick to obtain the soldier's violin, which symbolizes his soul. He buys it in return for a magic book that foretells the future, but the soldier soon becomes disillusioned with the wealth he can acquire through his knowledge and tries to get the fiddle back. In one encounter he plays cards with the Devil and plies him with wine until finally the Devil falls unconscious, enabling the soldier to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. When the Devil attempts to seize him again, he plays wild music on the fiddle, forcing the Devil into contortions and driving him away from the kingdom. Only after the soldier has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, the Devil gets control of the violin and marches the soldier away triumphantly.

Stravinsky himself commented that *L'Histoire* has a characteristic sound—"the scrape of the violin and the punctuation of the drums," the former representing the soldier's soul and the latter the *diablerie*. The concert suite contains those passages of the score that are the most musically self-sufficient; at the same time they summarize the action of the story—the soldier's march homeward, his violin, his arrival at the palace, the dances (all in popular styles of tango, waltz, and ragtime) of the princess, the temporary driving out of the Devil, and the Devil's final triumph.

—Steven Ledbetter

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